DOCUMENT RESUME

ED 109 669 CS 202 062

TITLE	A Sequence of Composing, Interpreting and Language Activities with Suggested Procedures for Their Implementation: A Handbook for Teachers of English in Secondary Schools.
INSTITUTION	Baltimore County Board of Education, Towson, Md.
PUB DATE	75
NOTE	276p.
AVAILABLE FROM	Supervisor of English, Board of Education, Baltimore County Schools, Towson, Maryland 21204 (Write for price)
EDRS PRICE	MF-$0.76 HC-$14.59 PLUS POSTAGE
DESCRIPTORS	*Class Activities; Composition (Literary); *Educational Objectives; *English Instruction; Language Arts; Language Development; *Language Skills; Reading; Secondary Education; *Teaching Methods
IDENTIFIERS	Maryland (Baltimore County)

ABSTRACT

The main purposes of this handbook are to present a series of activities and performance goals intended to improve the English program in Baltimore County; to establish the basic language skills and experiences that all students at each grade level should have; and to suggest a number of methods and procedures for implementing these learning experiences. This publication, capsulizing the secondary English program in Baltimore County, represents the feedback from all the teachers in the county who tested and reacted to previous activities and goals prescribed for the school system. Following a rationale for the teaching of English, the bulk of this document outlines instructional objectives, activities, skills, and teaching methods for use in grades 7-12. A selected bibliography is appended. (RB)

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BOARD OF EDUCATION OF BALTIMORE COUNTY

A SEQUENCE OF

Composing, Interpreting and Language Activities

WITH SUGGESTED PROCEDURES
FOR THEIR IMPLEMENTATION:
A HANDBOOK FOR TEACHERS OF ENGLISH IN
SECONDARY SCHOOLS

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1975

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FOREWORD

Baltimore County has long been committed to the development of curriculum as an essential ingredient for a sound, responsive educational program. Our primary continuing concern is with what children learn and how they learn it.

We have been further committed to the direct involvement of teachers and staff members in the formal as well as the informal development of curriculum. The long tradition of curriculum committees and workshops and the expertise that has resulted have brought the school system national recognition. Many of the innovative programs originating in Baltimore County and described in our curriculum guides have influenced curriculum design in a number of other systems. More important, our children have been provided with excellent programs based on careful selection of content and materials and reflecting both significant curriculum trends and special needs within Baltimore County.

This Handbook for teachers of English in secondary schools and the other 1974 curriculum publications reflect both the concerns of the present and the potential for the future. They recognize the need for accountability to students and community and for tools to meet the challenges of the environmental concerns, energy problems, and political and economic stresses that affect our national and international life. At the same time they intensify efforts to develop lasting skills, knowledge, and values for individuals as they become fulfilled adults.

The main purposes of this handbook are: (1) to present a sequence of activities and performance goals to improve the articulation of the English program from one level to another; (2) to establish a scope of "basic" language experiences, generalized from the resource guides, that all students on each grade level should have; and (3) to suggest a number of methods and procedures for implementing these learning experiences and developing these skills and processes.

This new publication, capsulizing the secondary English program, represents the feedback from all the teachers in the County, who tested and reacted to the initial activities and goals set forth in the scope and sequence worked out during the summer of 1973. Parts II and III, dealing with the related skill clusters for the sequence of activities and with basic methods for implementing the activities, were also derived from exemplary teaching.

We anticipate that the objectives and curriculum suggestions presented in this bulletin will make valuable contributions to the quality of our educational program and will stimulate productive and enriching learning by the students for whom it was prepared.

Joshua R. Wheeler
Superintendent

January 1975

ACKNOWLEDGMENT - - OF THE SERVICES OF:

Mrs. Stella Johnston, Supervisor of English, whose creative contributions over many years in the English Office provided the background for the scope and sequence and methods sections of this handbook.

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PREFACE

The title of this publication was originally "A Handbook for Teachers of English, 7-12." The substitution of the title that now appears on the cover seemed, by the time the committee charged with preparing the material had completed its task, far more appropriate. For the main purposes of this publication are (1) to present a sequence of activities and performance goals that will make the articulation of the program from one level to another less a matter of chance than of deliberate choice, (2) to establish a scope of "basic" language experiences that generalizes from the resource guides for each grade level the types of activities and skills in composing, interpreting, and language that all students on each grade level should have, and (3) to suggest a number of methods and procedures for implementing these learning experiences and developing these skills and processes.

The publication is, however, a "handbook" and not a course of study. It is an aid to the use of the resource guides that provide numerous suggestions for teaching English in units of study centered upon types of topics or processes associated with the various worlds of discourse and communication contexts in which we all live and in which we use language and receive verbal and non-verbal communication for information, persuasion, entertainment, comfort, and transmission of experiences, ideas, and feelings.

The resource guides that outline and expand the long-range and specific goals for each grade level have never been, nor were they intended to be, "courses of study" in the narrow sense of "prescribed" programs. Indeed, a mere glance at the quantity of material, the number of suggested activities, the wealth of options for teachers and students in these guides would affirm the intention of the committees who prepared them that they establish major objectives and provide resources from which teachers and students might choose means to achieve these goals. However, it is just this richness of suggestion, these many options, that have led teachers to seek more help in deciding which activities, processes, and skills—among the literally hundreds that are desirable for implementation—are more "basic" than others in the sense that all students should have the opportunity to engage in them and to develop as great a proficiency in their use as possible. It is to give help in making such decisions that this handbook, with its emphasis on scope, sequence, and methods, has been published. It is in no way a substitute for the resource bulletins on each grade level; it supplements them and makes them easier to use. Activities in the scope and sequences are tied to specific activities and objectives in the grade level resource bulletins.

This publication is a landmark production. All our guides have sought to represent the creative ways of teaching and learning that go on in the myriad situations where over 62,000 students and 500 teachers concentrate on English language use and development. All have been prepared by committees of teachers and supervisory personnel working together during the school years and the weeks of our summer curriculum workshops. But this handbook represents the feedback from each teacher in the County who has tested and reacted to the initial activities and goals set forth in the scope and sequence that was worked out during the summer of 1973 and piloted in every classroom during the school year of 1973-74. The school year just past was devoted to the decisions about the usability of the basic activities and goals for all students—taking into account, of course, the differences in expectations in performance goals for the same activity for varying groups of students.

Part II deals with the specific skills in composing, interpreting, and language that have been built into the performance goals for the activities in the scope and sequence. Part III is a "methods" handbook in capsule form, designed to assist both beginning and experienced teachers in using the tried-and-true procedures of teaching and learning English and in experimenting with or improving the techniques that have become more prominent in the program as the emphasis has shifted over the years from a teacher-centered to a student-centered program.

We hope that all those who use this manual, most of whom participated in some way in its compilation, will find it useful.

ENGLISH AS HUMANE DISCOURSE

A RATIONALE FOR THE TEACHING OF OUR LANGUAGE

TEACHERS AND STUDENTS IN A CHANGING WORLD

A teacher of English, in the best sense of the word "teacher," embarks on a life-long journey involving change, where means and ends become intermingled, where roles of teacher and student are reversible and interchangeable at times, where getting there is not half the fun—it's all the fun, especially in the chaotic "real" and educational worlds we live in. Supervisors, administrators, and college instructors who have been running to stand still in the whirlwind of change, all realize that the "facts" about what English is—how it should be taught and learned, what materials are most helpful in the process, how it can contribute to a full life—are not clearly defined elements that can be neatly packaged into courses that are passed or failed on the basis of standards we can all agree on. Teachers are discovering that grade levels are meaningless, if by grade levels one indicates that all the students in the grade are more or less alike in achievement and ability. They're discovering that the methods the college education professors have talked about are really being tried out. They are learning that the materials of instruction to assist them in teaching their charges are not confined to textbooks, but are, instead, varied—textbooks, periodicals, paperback texts, and trade titles, television and films, and gadgets like overhead projectors.

They are beginning to realize that supervisors and principals and older, more experienced teachers are not sources of right-and-wrong answers about children and programs and subjects. If they are good supervisors and principals and teachers they are, in fact, initiating themselves into new content, methods, and processes—and they are asking more questions than they are prepared to give answers. They discover that those wriggly, remote; bright, dull; apathetic, energetic; well-groomed, sloppy; outgoing, defensive; handsome, ugly; privileged, deprived children, adolescents and young adults refuse to be in real life the ciphers the textbooks in educational psychology have made them—the docile statistical averages we practice our theories on. They learn that most students know little and care less about the subject we love most.

Some of us blame the children for being the way they are—and continue to try to change the child instead of the program, the methods, or ourselves. Some of us rush back to the training institutions for more courses and credits—courses in new grammar, new media, new criticism. And this helps somewhat. But there are no courses in the "new" very real Johnnys and Marias and Mabels. And there are no new courses in the difference between the real world and the world of the school; or in where to go from here. But most teachers of English don't escape into apathetic or hostile disillusionment or become dogmatic processional caterpillars of tradition; nor do they reject their role as teacher to become perennial and perpetual credit-accumulators. Some of them—most of them, in fact—find that the real reason they wanted to become teachers of English is not, as they may have believed at one time in their lives, that they love Shakespeare more than life, or that they want a guaranteed living wage, or that they have a mission to protect the English language from the vulgarizing influence of non-standard usage. They discover that the real reason they decided to become teachers of English is that they believe in the liberalizing, humanizing, freeing role of language--the English language--in the lives of beings who, unless they become more human and less machine-like may very well cease to exist as a species at all.

Once they have discovered this fundamental fact about teaching English in today's schools, they never ask whether they should fail Johnny because he continues to say "I ain't got no shoes" after he has gone through the drill books or because he talks in class when he gets bored or sleeps when he should be listening. They stop insisting that every educated person should have read Moby Dick or Hamlet - or even Silas Marner. They begin to ask questions like these: What kind of English materials, methods, and sequences will make a difference in the kind of human being that Johnny or Maria will become, in the kinds of uses he makes of the leisure time the machines are creating for him? What kind of verbal skills does Harry need to become a more productive and happier person right now and later, when he goes to college, or enters a trade or gets married? How can I make English interesting to Joe, who has hated it for fifteen years? How can I teach in such a way that Steve thinks that characters in books and what happens to them have a reality of their own; that literature is as "true" as science or math; that writing is a way of learning to think, to perceive the world more accurately; that talking and role-playing and discussing are ways of imposing some order on the world and not just skills that are ends in themselves? And, finally, how can English become more "real" to these real pupils?

The teacher who asks these questions understands that teaching English has become a dialogue between teacher and student, a discourse involving teacher-as-student, student-as-teacher, supervisors and principals and the world "out there."

THE SUBJECT WE CALL "ENGLISH"

We used to think we knew what "English" was, though we weren't often asked to define it, but we assumed that everyone knew that it was the most important subject in the curriculum. But definitions have gotten more fashionable than they were thirty years ago. Now their function is not just to delimit one "class" from members of another "class"; there is an added burden of objectivity and "scientific" validity required of our descriptions of subjects today. Which points to a general observation about the English program as a whole: that it, more than any other program in the curriculum, with the possible exception of the social studies, has reflected changes in general education and society's shifting value predilections and preferences. The "what" of English has depended on the "why" of society. James Miller has characterized these changes as going from what he calls "progressive" in the Dewey era, to "academic" in the Bruner, post-sputnik age, from which we are emerging into an emphasis on the affective aspects of education. In discussing the changing "what" of the English program, the period from the first World War to the Great Depression may be described as the "traditional" era; the period from the Depression to the beginning of the Cold War, the "utilitarian" or "Life-adjustment" era; the period in which we are now, the "disciplinary" or "computer" era; and the period into which we seem to be emerging, the "humane" era. A more memorizable way of characterizing these four value-eras of the twentieth century might be as "implicit," "instrumental," "intellectual," and "humanistic." Both the "what" and the "how" are related to the fourth.

TRADITIONAL AIMS AND ENDS

During the "traditional" or "implicit" era, the "what" of English was whatever had been included in the English program of the academies and grammar school and colleges of the preceding era. The underlying assumption seemed to be that whatever had been good enough for those who had made this country the most democratic and at the same time the most prosperous country in the world was good enough for us all. In those days English was a different "classic" on every grade level--Silas Marner on the tenth grade, Scarlet Letter on the eleventh, and Hamlet on the twelfth; every year began with a review of grammar—the eight parts of speech and their unalterable relationships with simple, compound, and complex sentences. In addition, we were required to write rather lengthy "themes" or "compositions," a composition process that terminated in the "term paper," so called because it took a term to write. The values of this content were supposed to be implicit in the tasks or in the content themselves.

Courses in English were organized around particular pieces of literature, blocks of grammar, and specified writing tasks. The eleventh grade was a "survey" of American literature, and the twelfth grade a "survey" of English literature. Grammar was the same from the intermediate grade of elementary school to the senior year, with the addition of such items as "absolutes" and "gerunds" at the upper levels.

The "how" that accompanied this "what" was mainly a deductive, teacher-dominated methodology, with classroom recitation providing the main opportunity for students to participate. The publishers' contributions were literature anthologies that differed little from publisher to publisher and grammar and composition books that repeated the same language and rhetorical exercises from grade to grade with different sentences. This description is not hyperbolically exaggerated.

"LIFE-ADJUSTED" ENGLISH

Progressing to the next era, where Dewey and Kirkpatrick dominated the educational scene, the "what" and the "how" changed in accord with the demand for practical and life-centered educational objectives. Subjects had to prove their worth, in those days, by demonstrating their values as instruments of daily living. The "life-adjusted" English program included such diverse addenda to the classic approach as "teen-age" classics and abridgments of adult classics—the former to encourage the adolescent to like reading, the latter to provide him a marked-down ticket to culture.

Instead of, or in addition to the usual themes, we wrote letters, letters, letters—not because we had someone to write to, but because letters were supposed to be real-life activities, even if the only recipient was the teacher and the only motivation was the problem. Those students who were going to college still had the themes and the term papers, except that now they were allowed, even encouraged, to select topics that were more closely related to their interests and vocational needs. Speech activities were permitted. Grammar went under, submerged by an emphasis on "usage" and "functional" English, a melange of drills where one chose between do and does and talked about "levels of language" that were "acceptable" in various social and vocational situations. Courses were often organized around themes that offered a pattern that could include a variety of literary types and materials of suitable reading difficulty; themes ranged all the way from topics such as "Courage" to "Sense and Nonsense Verse for Leisure Hours."

The accompanying methodology, the "how" of the instrumental period in English education, was based on an attempt to provide more opportunities for student participation in selecting and carrying out objectives. This was the era of "group work." This is the time when Freud and Marx caught up with the schools, and literature was taught because it helped one come to term with one's own and others' psyches or because it explained a particular point of view about society. This was also the era of change in emphasis from blocks of content in grammar, literature, and rhetoric to stress on skills of language use. We have all heard English defined as "listening, speaking, reading, and writing"; this definition is a "life-adjusted" definition of English.

ENGLISH AS A SUBJECT DISCIPLINE

But sputnik ended all that: it seemed that life-adjustment had to make way for the possibility of death-adjustment and evidently this adjustment is considered an intellectual one. Practical know-how is all right in its place, but theory comes first. The uses of language for social understanding and cooperation began to take a back seat to the uses of language for manipulation of others and as the end and means of a particular type of logical analysis. Now the key words are "intellectual," "scientific," and "discipline." Some prophets are Bruner, Fries, and Chomsky, and the now-old "new" critics. The emphasis is on "structure of the discipline" and "sequence." The shift is from the child to the subject itself. The method is analytical and, at the same time, inductive. The medium is the audio-visual aid, the programmed textbook, the language laboratory.

The influential educational agency, in addition to the Modern Language Association and the National Council of Teachers of English, is the College Entrance Examination Board's Commission on English, which has re-defined English as the study of "language, literature, and composition." It is also significant that the Commission, which explicitly stated its concern for college preparatory students who could and should be expected to attempt academic excellence, has influenced the programs for all students.

Recently, secondary school programs especially have been under the spell of the subject as intellectual discipline. Literature was to be studied critically, using the tools of the literary critic as teaching and learning methods, though occasionally it was considered O.K. to speak of it as an art to be enjoyed or "appreciated." Composition was dealt with as if the rhetoricians had isolated the principles of good writing in much the same way that the mathematicians had arrived at the principles of numerals and number relationships. Any language was treated as if it were an entirely scholarly study of various types of "linguistics." There is something ambivalent about our present English programs, especially in the study of language. On the one hand, we are pursuing subjective and humane ends when we study the principles of general semantics and when we try to relate what the linguists know about dialects to the social problems of our ghettos and to the self-concepts of our students. We insist that language is what differentiates humans from other animals, and then we proceed to provide endless analyses of sentences which students are perfectly capable of using without any assistance, all aimed at helping students "generate" more "complex syntactical structures." Perhaps the present trend toward more grammar is impelled, not by a desire for greater accuracy but by a completely emotional, irrational conviction that somehow or other a knowledge of grammar will make better writers and speakers of us all. We should not be convinced of this until a relationship between the ability to speak and write and the extent of one's information about grammar can be shown.

TOWARD ENGLISH AS HUMANE DISCOURSE

Where do we go next? For it is unrealistic to expect the American educational world to stand still. About the only constant factor on our educational scene seems to be change itself. Because the future is unpredictable, all we can do is make an educated guess about the kind of English program that will be in style for the next ten or twenty years. Right now, we think that the choice seems to lie in one of two directions—either we will make better computers of human beings or we will choose to make better human beings. Our hopes are that we choose to make better computers who can serve more humane persons. If we are to move in this direction, our first step should be to assess the older programs and salvage from them what seemed to work in terms of producing more efficient, more cooperative, more generous, happier—in short, more civilized human beings. There are already portents of this trend; one of these is the increasing attention to "humanities" programs. Another sign is the claim by many scientists to "humanism." (We will really be back in business if the scientists start stealing our stuff.) The teachers who were asked this past spring to register their ideas about the most basic kinds of discourse experiences in our present program, the participants in the pre-workshop sessions to summarize the teachers' ideas of a basic scope and possible sequence of activities, and the summer workshop committees all accepted the review and reassessment of our present program as a first step toward the formulation of performance goals and objectives for all students.

What we are working toward now is an English program, already in sight, that combines the best of the present programs and that puts the emphasis back on the "who" and "why" of programs, with the "what" and the "how" determined in relation to these other two. The program is eclectic, or pluralistic, if you prefer; because there is no one content or no one way to meet the needs of 200,000,000 individuals. The content and method is selected with these major aims in mind: (1) to help students use their language effectively and understand it with comprehension in the ordinary "communications" contexts of life and (2) to help them enjoy language and the related communications media as art and entertainment. A two-strand program in English organized around these two major aims and dealing with language as communication and language as art and entertainment resolved some of the dichotomies of content and method that existed in previous attempts to give structure to the English curriculum. If we simply acknowledge the fact that English is not a subject in the same sense that biology or geometry are subjects, it seems sensible to project a program that attempts to organize the skills in the use and understanding of language within a communications context that stresses the instrumental functions of language. The other major aspects of the English program, related to the communications strand but providing another dimension—the aesthetic, affective dimension—emphasize the use of language in literature and in the communications media that entertain and may or may not be "art."

Both of these aspects of English—cognitive and affective—have content and methodology. The communications content deals explicitly with the nature, structure, and functions of language as the basic human mode of understanding one's self and others, and of conveying these understandings. The central experiences of communicating verbal and non-verbal meaning we have called "composing" (including speaking, writing, and acting out) and "interpreting" (including reading, listening, and viewing). The committee that worked through the summer of 1973 attempted to arrange the most basic of the composing and interpreting experiences for students in grade seven through twelve in a continuum of difficulty which will be tested out during the coming year or two in pragmatic ways, in classrooms all over the County. Though the basic tasks have been agreed upon, the methodology of teaching will vary, depending upon the nature of the content, skills to be emphasized, and the abilities and purposes of the learners.

In our program, the mass media provide both content and method in the understanding of the total communications context; group discussion techniques for both small and large groups are useful; programmed materials and individualized classroom activities are indispensable for differentiation of performance goals for different students.

In the program that features English as humane discourse, literature is viewed as a record of human experience, as the unique verbal art of a particular writer or people, and as a source of both intellectual and sensuous pleasure. The mass media are treated as purveyors of information, art, and entertainment. Not all the works studied are classics—after all, even acknowledged snobs read the New Yorker or Playboy or Ms in addition to or instead of Moby Dick or King Lear. Not that the present English program is filled with edited classics or badly written popular printed materials. "Literature" should be studied, with mass media taking a less important place, but "literature" means something broader than the old standbys. The methodology of the literature-mass media program combines group study and analysis of short works selected for their exemplary value, with individualized reading aimed at extending acquaintance with literature of past and present, of one's own and other countries, and with literature that records experiences both similar and different from one's own.

MAJOR AIMS OF THE PRESENT PROGRAM

The resource bulletins for grades seven through twelve that have been developed by committees of teachers and supervisors over the past years, and the sequences that were arrived at during the past summer, are based on the assumptions that the objectives and emphases that follow are central to the achievement of the discourse-centered, humanistic program of English we are working toward.

MAJOR PROGRAM OBJECTIVES

- Oral fluency
- Basic control of clarity in writing
- Versatility in reading abilities and tastes
- Comfortable and acceptable language usage in varying situations
- Awareness of primacy of language as basis of all learning and culture
- Control over language competencies related to social and civic participation

MAJOR EMPHASES IN TOTAL ENGLISH PROGRAM, K-12

- Integration of the language, literature, reading, and compositional aspects of English
- Involvement of pupils in creative interpretations and expressions of their own experience
- Role-playing and dramatic activities as learning methods in regular English classes
- Correlation of language communication with other media
- Use of inductive teaching methods
- Emphasis on individualization of instruction through more student options in choice of materials, assignments, and longer units of learning
- Pervasive use of small-group procedures
- Attention to the affective as well as to the cognitive aspects of the "arts"-oriented aspects of English
- Emphasis on language as a central "humanity"
- Establishment of a sequence of language experiences basic for students of all abilities and vocational aspirations
- Clustering of language skills around centralizing experiences and activities, instead of making skill acquisition an end in itself

-- Attempts to make goals more specific by adopting the habit of using behavioral objectives for short term goals

PART I: A Scope and Sequence of Basic Composing, Interpreting, and Language Activities

INTRODUCTION

PROBLEMS IN ESTABLISHING A BASIC SEQUENCE OF EXPERIENCES IN ENGLISH LANGUAGE ARTS

Anyone who has ever tried to set up a sequence of basic activities in English for any continuum of grade or age levels must have learned in the attempt that the task is almost impossible. But at least when one works alone, as a single teacher in a classroom, one's own assumptions and predilections about what is meant by "basic" and "sequential" and "English" make the task somewhat easier. We all seem to think we know what English is, which aspects of English are more important (or basic) than others, and which skills or activities are more complex than others. However, the task of providing a guide to a basic English sequence for over 500 teachers in a county where more than 62,000 teen-agers attend secondary English classes every day presents almost insurmountable problems. Get any group of teachers of English together and ask them the question: "If you had to list the ten most indispensable English experiences for an 'average' class of a particular grade or age level, which would you choose to teach?" Compare the results of the teachers' responses. How much unanimity of opinion would you expect to get? If you answered "Very little," you'd be right, of course. For the ideas of what English is, what elements of English deserve priority attention in a time limit dictated by State requirements and school schedules, and which experiences belong on which grade or age level are largely subjective, and in the past have been decided—on an individual or school or system basis—in some sort of arbitrary way.

The problem in determining what is basic and what is more complex than something else on a similar continuum is compounded by the comparative absence of research into the skill-oriented tasks of English (such as spelling or certain types of reading or the production of mechanically "correct" sentences), the emphasis on individualization or grouping of instruction to differentiate rather than to meet grade-level standards, the variety of art-related materials in English, the need to include scientific or objective areas (grammar, certain types of expository reading and writing, critical-thinking), and the apparent conflict between humanistic aims and cognitive goals.

The fact, too, that our subject, however we define it, is concerned with values, with human experience as the subject of expression and interpretation, forces us to subjective and arbitrary decisions. We must adopt our own rationale, our own set of values before we can establish a sequence of basic experiences for our students. That rationale about the teaching of English appears in the preceding section. The sequence that follows is based on that rationale for the teaching of English, which undergirds the resource bulletins for grades 7-12. It is essentially a position that places emphasis on the role of the student as the doer, that attempts to make English as a subject both a tool for his profit and use, a source of improved communication with others, and one way to enjoy his leisure time and at the same time extend his experiences beyond the physical limitations of his own life setting.

ESTABLISHING THE FORMAT

In an attempt to select key points of emphasis in our program, we wanted to avoid the danger of reducing our previously stated goals to an arbitrary list of skills. To prevent this oversimplification, we devised a format which shows the relationship between those general goals, an experience which can be used to develop those goals, and specific kinds of performance to be emphasized through the experience. For each activity, then, the format shows four parts.

The basic experience is a generalized activity; we call it "experience" to differentiate the whole developmental process which is implied in the description from a simple one-period exercise. We deliberately tried to avoid tying the experience to specific subject matter such as one work or one writer in order to allow for the flexibility in use of materials and the possibility of additional or revised units. Many options are included and we recommend even further adaptation by the teacher.

The instructional objective is the educational goal for the student which gives the experience a direct purpose related to similar but increasingly complex purposes developed on subsequent grade levels. An overview of these objectives precedes the skill charts in Part II.

The performance goals are skills and abilities to be developed through the experience. As a thread is traced from one grade level to another, these goals become cumulative and increasingly difficult. At first, the lists of performance goals related to each experience appear overwhelming, hardly what we can expect from all students. The long lists were developed in an attempt to make them comprehensive enough to serve as teaching suggestions for all levels; as a result, we necessarily included skills and abilities which are not appropriate for all students. To keep the comprehensive lists and at the same time to modify our expectations, we designated the minimum performance goals for each activity with an asterisk. Others should be included in the development of the activity if student background and ability indicate that they are practical expectations. (Note: Each year that a sequence of this sort is implemented, we can expect more in terms of the kinds of experiences students have had on previous grade levels and the kinds of skills and abilities which have been developed through those experiences. Such expectations the first year or two are unrealistic.)

Further flexibility in adapting the goals for specific classes or individual students is possible because of the wording of the goal: we have suggested only the type of performance expected of the pupil and not the quality of performance. For instance, we have written: "The student should be able to state a generalization." We have not said how well-structured, how sophisticated, or how valid that generalization should be. The level of performance should be set by the teacher after considering the ability level of the students.

Finally, the column marked resources indicates a few of the activities already in the courses of study which may be used to develop the basic experience. In some cases, we have said that the experience is an adaptation of one in a guide; in other cases, a suggested activity to supplement a unit in a guide. (For the twelfth grade program, we have suggested the strand which includes objectives similar to those stated in these sequences with several specific references as examples.) This column also includes suggestions for selecting activities and for "pairing" activities found in composing, interpreting, and language.

Grouping the experiences according to grade level is for the convenience of teachers using this bulletin; but we also wanted to have the format show the development from one grade level to another. To do this, we divided the activities into three sequences, "composing," "interpreting," and "language," and sub-divided each into several categories. To trace the sequence of a category, such as expository writing, through all six grade levels, one can simply refer to the block of activities labeled "Composing Exposition" in the composing sequence on each level. In addition, an overview of each sequence appears in Part II of the handbook with lists of instructional objectives and related skills.

THE COMPOSING SEQUENCE

One of our main objectives in writing this sequence was to suggest a variety of forms of communication in which the student is the doer, the sender of messages—writing, speaking, creating visual presentations, and acting-out—and to suggest a variety of ways of working—individually, in pairs, or in small groups. These options are frequently mentioned in the activity, but when they are not,the teacher should use his knowledge of students' interests and abilities to determine the form the final product should take and the method that should be used to develop the activity.

Another objective was to provide activities which would require students to compose for a number of different general purposes—to explain, to inform, to persuade, to contradict, to restructure past events, to entertain, to describe, to express feelings, and so forth—and to consider different audiences and situations which would make these general purposes more specific. However, we recognized that no matter what labels we chose for the classification of types of writing, there would always be overlaps. The categories we finally selected are very general and serve only two purposes: they suggest the variety on each grade level; and they provide a convenient separation which will enable departments to trace the sequence of a category from one grade level to another with some ease.

The wide range of forms and purposes in composing have been classified in five categories: Composing Exposition, Expressing Opinions, Composing Prose and Dramatic Narratives, Composing Poetry, and Free Writing.

Composing Exposition. In this category we emphasized objective explanations—reports, explanations of processes, objective descriptions, feature articles, interviews, literary analyses. As goals we stressed providing support for generalizations, using different types of material for support, practicing patterns of organization appropriate for the material, using transitions for coherence, selecting diction for clarity and objectivity, using a variety of syntactical structures for clarity and emphasis, and, in general, reporting accurately and completely.

Expressing Opinions. Because of the overlap with exposition in terms of organizational patterns, we stressed here the purpose for the communication, to convince or persuade; but we have broadened the classical category "argument" to include persuasion, criticism, and informal expressions of opinion. Speeches, some letters, petitions, debates, editorials, criticism, formal arguments, persuasive essays, and commentaries are among the forms recommended in this category. In addition to the types of performance goals mentioned for exposition, we concentrated on writing for an audience, selecting persuasive supporting material, and using appropriate diction and rhetorical devices to help effect a change in the reader.

Composing Prose and Dramatic Narratives. In this third category, we emphasized both the purposes and forms of "literary" writing (as opposed to the "transactional" writing of the first two categories). The general purpose of all of the narrative writing is to express an idea, a feeling, or the sense of an event in a literary form. We included accounts of personal experience, imaginative stories, some monologues, scripts, dialogues, character and place impressions, anecdotes, and occasionally a news story for contrast. In addition to controlling the chronological sequence, students work toward other goals related to the elements of narration and the selection of diction and syntax appropriate for the purpose.

Composing Poetry. For many students poetry is perhaps the most difficult and least desirable kind of writing. Nevertheless, even though we recognize that for practical purposes students do not need to know how to write poetry, we do believe this activity should be included on every grade level for several reasons. First, it could be a means for self-expression that a student might not consider, yet might find rewarding. Secondly, by attempting to write in the form, the student gets some insight about the difficulties facing the writer. His appreciation for the writer's ability could make him more receptive to interpreting the ideas, impressions, or feelings of another. The third and most practical reason is that the student learns skills and develops abilities in expressing a unified idea, selecting relevant support, selecting diction carefully, arranging ideas in patterns, and others which can be related to all types of writing.

Free Writing. The final category contains just one activity which is repeated on each grade level. It suggests that throughout the secondary English program, the student be given frequent opportunities to develop fluency through free writing. Although we recognize that what we are calling a separate "category" is also the first step in any composing activity, we want to emphasize that it need not always lead to structuring and revising, but has value in itself.

THE INTERPRETING SEQUENCE

In this sequence, too, we classified the activities to guarantee variety in the types of experiences and materials and to make tracing the sequence in the categories from one grade level to another more convenient.

Also, as in the composing sequence, we wanted to broaden the experiences in interpreting to include viewing and listening as well as reading. As a result, a variety of materials become available to the teacher—television, radio, live dramatic performances, lectures, demonstrations and films; and in each activity we suggest that this variety be considered. (In the resource column, we have necessarily limited the suggestions to texts available in the classroom.)

Because we have an integrated language arts program, the composing and interpreting activities complement each other. In some cases, we emphasized the relationship by "pairing" activities (in fact, we could have done this with all). In most cases, however, we chose to include a different experience instead of a counterpart for an activity already included. The emphases in the matching categories will certainly show the relationship of composing and interpreting.

Interpreting Exposition. Students read non-narrative news and magazine articles, some school-related texts, library reference materials, directions for following processes; and view or listen to any presentations in mass media designed to give information. The major goal of this group of activities is to help students locate information in a variety of sources and to extract what is needed for a particular purpose, such as preparing a report, making career choices, or gathering background material in order to understand a literary selection.

Interpreting Expressions of Opinion. The overlap with the first category is again evident, but rather purposeful when we consider how important it is for students to recognize when a writer is reporting accurately to give information and when he is omitting information or slanting it intentionally to persuade his readers. Students read some personal essays, syndicated columns, editorials, speeches, book reviews, and opinions expressed by other students to examine the diction chosen, the rhetorical devices, and the support selected.

Interpreting Prose and Dramatic Narratives. Long and short fictional narratives, biographies, autobiographies, diaries and journals, dialogues, and one-act and full-length plays are the basic types of materials read, viewed, or listened to in this category. The major goal is an understanding of the elements and the ways in which they are handled in various modes and forms and by different writers.

Interpreting Poetry. The thrust of this category is toward recognizing poetry as an art form conveying the poet's personal idea, feeling, or impression in a variety of structures, both traditional and experimental. Included, but of secondary importance, is the study of poetic devices.

Free Reading. Continued on each grade level, this activity emphasizes the importance of reading for pleasure. It suggests that throughout the secondary English program the student be given frequent opportunities to read for personal enjoyment and to express to others his reactions informally.

THE LANGUAGE SEQUENCE

The main problems that faced the committee charged with establishing a language sequence were these four: (1) determining the position of the language sequence in relation to the sequences in composing and interpreting; (2) selecting categories for language study comparable to those in the other sequences but adapted to the special characteristics of language learning; (3) stating objectives for both the "content" and the "functional" aspects of language learning; that is, for information about language and language concepts whose acquisition are ends in themselves, as differentiated from language skills and processes whose habitual use undergirds the accomplishment of all types of communication purposes and permeates every kind of discourse situation; and (4) deciding on a "sequence" of language experiences, skills, and performance goals for various grade levels. The committee solved the four problems in the following ways:

1. The language sequence follows the other two sequences for two reasons: first, because the other sequences have built into their performance goals some of the most important "functional" language objectives and therefore provide the meaningful context in which these language objectives must be realized; and second, because the committee assumed that language may either be considered as encompassing the entire English program (which it actually does) or that it may be considered as a "strand" in the total curriculum for secondary English. The second view was adopted simply because it was more practical and because it also makes possible the separation of specific language learnings that must be taught directly as language activities and yet maintains the integrating functions of language with the other two strands.

2. The committee began its attempt to establish a sequence in language by using six categories: the nature of language, the history of language, general communication theory, language structure, dialects and usage, and the mechanics of written English. These original six categories, though quite specific as to content and related skills, were abandoned simply to avoid the temptation to include activities and concepts for each grade level under each of the six categories, regardless of the actual provision for such activities in the present guides or in proposed revisions of secondary English resource guides for teachers. If this had been done, then the language program would consume a far greater proportion of teaching time than the English Office recommends (approximately ten to twenty per cent of the total time devoted to the English program).

   The four categories that appear in the present handbook are these: (a) The Nature of Language and Communication, (b) Language Structure, (c) Language Variations and Choices, and (d) Mechanics of Written English. The first of these combines, in general, concepts from the field of communications theory and semiology (study of meaning, semantics) as well as language history. The second is concerned mainly with the grammars of English—phonological, morphological, and syntactic. The third category includes concepts and skills involving dialects, usage standards and conventions, and various types of language options related to literary forms, letter forms, and similar sorts of written communications where options may be limited because of the established conventions of these forms. The fourth category includes the major emphases for spelling, capitalization, and punctuation that should be maintained and introduced for most students as their needs for them are indicated either by diagnosis of their written work or through anticipation of immediate need in writing tasks for English, for other subjects, or for out-of-school or future vocational use.

3. The committee solved the problem of stating objectives and goals by adapting the format of the other sequences; however, the goals were stated in many cases as the acquisitions of concepts about language that must be applied (in behavioral terms) in composing and interpreting situations. In one case—that of the category "Mechanics of Written English"—the suggested activities and performance goals associated with these are combined. In the "Resources" column it is suggested throughout that teacher-constructed exercises, preferably based on student's oral and written performance, be used as the basis of induction of principles or for maintenance drills. In addition, certain examples of applicable background materials and/or drills available in texts for students are listed. These lists are not by any means exhaustive; they are included to indicate that whatever texts are available for classroom use in a given school or at a given time may be sources for language activities, exercises, and drill or for discursive material developing concepts about general language theory and history.

4. Deciding on a sequence of language skills, processes, and concepts is a particularly difficult task, since so many of the so-called language "skills" are already established by habit or are partially learned and must be maintained or supplemented on a kind of repetitious reinforcement at each grade level of secondary school, wherever they are needed for accomplishing particular assignments or for remedying individual weaknesses that interfere with a student's ability to communicate adequately in varying situations. Concepts and activities involving content about language, however, are less difficult to place on grade levels than are language processes and skills that are redundant throughout the program. However, an attempt was made to place at each grade level certain generalizations in all four categories that should be taught on levels adaptable to heterogeneous performances typical in such areas as usage, mechanics of written English, and syntactical control and manipulative skill. These adaptations must be made by the individual classroom teacher.

A final word...Teachers must assume more responsibility than they have in past for acquiring a deep and extensive background in the entire field of language theory and practice. There is no guarantee that colleges are preparing teachers in these fields, and that is the very reason that so many resource references for teachers have been made available in English departments in each County secondary school. These resources are known to department chairmen and should be circulated and discussed wherever the need exists to increase teacher-competence in this particular area. Teachers must also assume the responsibility for beginning where the student is, regardless of the concept or skill suggested for a particular grade level in any of the four language categories of the sequence. In the past there has been entirely too much blame placed on teachers of lower grade levels for what the student "doesn't know." All teachers are responsible for the teaching of grammar, mechanics, and usage conventions at all grade levels. Senior high school teachers especially must be more active than they have in the past in seeing that this obligation is met. The absence of discrete language units in the senior high school program, above grade ten, has perhaps resulted in the feeling on the part of some teachers of grades eleven and twelve that they are exonerated from the onerous task of checking spelling, teaching punctuation and capitalization, and dealing with what they call the "basic" grammar of word classes and sentence patterns. Now that a language sequence has been established, all teachers will be expected to teach the language processes and skills suggested in the sequence, in addition to teaching or re-teaching language skills that are of fundamental need for groups of students in their classes. The committee strongly recommends that teachers read the section in Part III of the handbook (Basic Methods and Specialized Procedures for Teaching English), dealing with the teaching of usage and the mechanics of written English, before they attempt to implement the suggestions for activities in the language strand of Part I (Scope and Sequence).

DIRECTIONS FOR USING THE SEQUENCE

1. Under each sequence you will find seven to twelve activities which all County teachers as well as members of the committee considered fundamental to the grade level program and to the development of the sequence. All should be taught as the required minimum experiences for most of the pupils on the grade level.

2. Each activity in the sequence should be a thoroughly developed experience taking from three to five days to complete. A composing activity begins with the "inventing" stage—motivational exercises designed to get students to think out what they want to communicate and to jot down their ideas in rough form. The "structuring" stage follows with analysis of models or small group commentary. Also, specific exercises directed to one of the performance goals might be necessary. The final "revising" stage could include several attempts before the student produces a composition perfected according to the level of his ability. A similar inductive process should be used in developing an interpreting experience—exploring pupil experience and understandings; encouraging general and free response to the initial reading, viewing, or listening; developing generalizations related to the performance goals; and finally, applying the understandings to new material. (Refer to the section "Basic Methods and Specialized Procedures" for a more detailed explanation.)

3. Developing the composing and interpreting experiences in such depth requires careful planning. In most cases, we selected these required activities not only by the variety of purposes or materials but also by the spread of these experiences across all units so that they would fall

naturally at intervals as the program is being taught. However, if for some reason there is a lack in one unit and an excess in another, simply use an activity for a unit other than the one which is indicated. In general, try to include two or three activities from each sequence during each quarter.

4. Before teaching any basic experience, examine similar ones on other grade levels and refer to the skill cluster charts which follow the grade level sequences. From these activities and charts, note the clusters of skills and abilities which were introduced on earlier grade levels and should be reinforced, even though they do not appear in the performance goals listed for the current grade level. Use both sources, also, to identify for below average students simpler performance goals which might be more appropriate than those listed.

THE OVERVIEW CHARTS

The need to provide teachers with a format most useful for working with particular classes dictated the grade level arrangement of activities instead of a sequential arrangement of activities, Grades 7-12, within each category. But because we recognize the usefulness of such a sequential listing, we have provided an abbreviated version in the form of an overview of instructional objectives, which begins on page 132. In the lists, the objectives of each particular category, such as Composing Exposition, have been isolated from those of all other categories in the sequence in order to show the range and increasing complexity of that one category. To emphasize the integrated nature of the program (and to make comparisons easier), we paired composing and interpreting objectives for each category on opposite pages; the language objectives then follow the four "pairs."

The following have been suggested as ways to use the overviews:

1. Consider these broad objectives as a starting point for determining the areas for which you write local school accountability goals.

2. Before teaching any one activity, look at the emphases of other activities in the category on other grade levels. Try to reinforce emphases from lower grade levels.

3. Use the lists in describing the English program in junior or senior high school to the faculty and/or community groups.

4. Consider the lists as a general index to the full range of activities found in Part I. Refer to the grade level and page number in parenthesis for placement.

GRADE SEVEN

GRADE 7: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION			
1. To present a written or oral report which develops a generalization that can be verified by observation, authority, or experience	After gathering information on a limited unit-related topic, formulate a generalization about the topic and develop it with concrete support such as verifiable facts, and verbal or visual illustrations.	*--In one sentence, make a statement about the topic --Distinguish between relevant and irrelevant support *--Provide sufficient support to clarify or illustrate the generalization --Compose a conclusion that develops, but does not repeat the generalization Written --In the final writing adhere to conventions of spelling, punctuation, and capitalization --Use legible handwriting Oral *--Speak loudly enough to be heard --Enunciate carefully in order to be understood --Employ diction and usage appropriate to the formality of the presentation --Establish eye contact with the audience	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Suggested Activity for Any unit in which a generalization is developed with facts and illustrations Comments Relate this to Interpreting Activity #1.
2. To prepare a brief summary orally or in writing, of a factual article, or a film or television documentary	After reading a newspaper feature or informative article or after viewing a television or film documentary whose main purpose is to transmit information, prepare a short summary or a brief oral report.	*--Identify topic being explained and the major divisions of the topic treated in the article or documentary --Compress significant ideas into concrete words --Use syntactic patterns which are clear and direct *--Write a statement which accurately reflects the writer's main idea *--Paraphrase the major supporting ideas using the order in which the writer presented them	Suggested Activity for Any unit in which the student summarizes various types of factual materials Materials Trade journals, regular food, fashions, crafts, hobby columns in the newspaper, articles and films on topics of general interest, lectures, talks

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
3. To explain a procedure you are learning or which you have mastered to an audience of listeners or readers who must also learn a similar process	Select from among various procedures involving a "set" or established way of performing a process, one procedure you are presently learning or one that you have mastered. Prepare a written report if the process is familiar to most of the class, give the report orally if the topic is of interest to most of the group.	*--Select a process involving a step by step procedure *--Arrange steps of the process in chronological order *--Link the steps with simple transitions which indicate chronology and/or cause and effect *--Provide for each step explanatory details which make the process clear *--Evaluate procedures for accuracy and completeness --Clarify by definition or illustration special terminology --Maintain consistency in point of view	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Suggested Activity for Any unit in which the student is involved with procedural activities Comments Procedures might include preparing a project such as a diorama, stage set, costume, application of stage make-up, or preparing a report, steps in writing a paragraph, or identifying nouns and verbs. Relate to Language Activity #5
EXPRESSING OPINIONS			
4. To develop a brief argument from an assertion of a strongly held opinion	After having read, heard or viewed a work, or discussed personal experiences, select from a number of given assertions and write a paragraph supporting the assertion. Use personal experience for support.	*--Participate in invention activities *--Choose an occasion and audience to appeal to *--Support the opinion with accurate details and illustrations	Comments Relate to Interpreting Activity #3 and Language Activity #5

GRADE 7: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
5. To react to a TV show, movie or book in terms of personal enjoyment or distaste	Given a written or oral reaction to a book, film or television program that you have enjoyed or disliked, persuade an audience that they too will enjoy or particularly dislike the work.	*--Formulate a generalization stating a reaction *--Support the opinion with reasons which can be illustrated through references to the work *--Arrange the reasons in order of importance *--Choose connotative language that is persuasive, yet tactful and honest --Observe, in the final written product, the conventions of spelling, punctuation, usage and capitalization when appropriate Oral Presentation *--Speak loudly enough to be heard --Enunciate carefully in order to be understood --Establish eye contact --Maintain poise --Solicit audience reaction	Suggested Activity for "The Heart of the Matter" "Freewheeling" Comments Relate to Interpreting Activity #4
COMPOSING, PROSE AND DRAMATIC NARRATIVES			
6. To compose a resolution to a conflict	Write an ending to a story or play resolving the conflict by using dialogue. Record this in a dramatic script which could be read, taped or performed.	--Use a level of language appropriate for the character speaking --Incorporate parenthetical descriptions of setting, gestures, facial descriptions and attitudes *--Devise or imitate a consistent way of signalling who is speaking *--Choose a solution consistent with the preceding events	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity #6

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
7. To write a narrative based on a fictitious event from the point of view of a person in another era	After reading and viewing several works from a particular time period, assume the role of a person from that era and compose a monologue from his or her point of view. The monologue may take the form of a letter, an interview during which the student responds to "unheard" questions, or a narrative journal entry. In an effort to recapture the time period, consider including details related to some of these: (a) the attitudes of the society (b) local customs (c) peculiarities of dress (d) daily activities	*--Describe imaginatively a time and place in the distant past, observing accurate reconstruction of the era *--Record imagined perceptions, attitudes, feelings, and thoughts *--Devise a sequence of events that is plausible within the chosen setting	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity #5
8. To write a short character impression	From a class list of stereotypes, select one character and develop a short narrative which shows the character in action. Describe behavior appropriate for the character. Conclude the narrative by describing a trait which is an exception to the stereotype and shows the character's uniqueness. (For example: describe a super-athlete and conclude by mentioning that his hobby is needlepoint.)	*--Characterize by describing behavior (i.e., show the character acting in a typical way) *--Employ concrete verbs to specify the character's behavior (actions) --Devise a name which implies the stereotyped trait being characterized --Include modifying words and phrases to describe the character --Invent a physical embodiment for a character which includes gait, mannerisms, appropriate gestures, and/or tone of voice	Comments Relate to Interpreting Activity #7

GRADE 7: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING POETRY			
9. To demonstrate an ability to establish a visual design based on a repetitive pattern	After comparing poetry with other art forms, and after reading poems with obvious patterns of repetition, choose an idea from a given list of broad topics. Collect visual materials, and then select a particular focus for the idea. Illustrate the patterns of repetition in a collage, mobile, drawing and/or slides. Compose short poems to illustrate these patterns.	*--Choose visual illustrations relating to a general topic or idea *--Select and organize illustrations into patterns of repetition illustrating an aspect of the chosen topic or idea --Identify the elements of contrast to the repetitive patterns in the design --Translate the significance of the visual design into verbal statements --Write a short poem with any type of repetitive pattern (visual, rhythmic, sound, syllabic, word)	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity #9
10. To write a poem in a simple, closed poetic pattern	After reading poems in various closed forms (e.g., couplets, cinquain, quatrains, and limericks), make a list of a wide variety of topics that could be developed into a simple closed poetic pattern. Choose one of these topics and list ideas about the topic; select and organize the ideas into a simple closed poetic pattern.	*--Choose a topic and list ideas that will limit that topic --Develop the topic using details that will focus on a particular aspect of the topic *--Organize ideas on a topic into a recognizable closed poetic form, using poetic conventions such as capitalization of lines, spacing to indicate stanzaic breaks in thought, punctuation as clue to meaning --Relate the choice of form to the subject matter or tone of the poem (i.e., limerick for humor)	
FREE WRITING			
11. To express ideas or feelings in writing for self and others	Write about something experienced, observed or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is in cultivating "fluency" rather than "accuracy.")	Continuing Activity

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPOSITION			
1. To recognize the development of a main idea in an informative article	Read one or more short informative articles related to a topic studied in literature or language to determine the main idea of each and to apply each to the concept or topic being developed.	*--State the main idea *--Identify the placement of the main idea in relation to the supporting ideas in the article *--Find details and determine if they adequately support the main idea --Locate the summary of the main idea if the author has provided one	Suggested Activity for Any unit in which the student is required to read informative materials Comments Relate to Composing Activity #1
2. To observe the ways in which visual media organize and document generalizations supported by facts	After viewing documentary films, sound filmstrips, and/or sound slide presentations, identify the main idea(s) and supporting details by relating the title to the overall content and by examining the ways details fit into the entire context. Consider the contribution of dialogue, visual images, and sound impressions to the total organization pattern.	*--Use the relationship between the title and the given information to generalize the main idea *--Identify the main idea using the introductory statement, concluding ideas, and supporting evidence as clues *--List details (examples, statistics, illustrations...) which support the main idea --Compare the amount of information expressed through visual and sound images with that expressed through commentary --Infer the purpose(s) and state in a sentence --Evaluate the effectiveness of the material in terms of the inferred purpose(s)	Suggested Activity for A continuing activity for all units

GRADE 7: INTERPRETING

Suggested Objectives	Basic Experiences	Performance Goals: the student should demonstrate his ability to:	Resources
INTERPRETING EXPRESSIONS OF OPINION			
3. To identify the structure and intent of various types of persuasive materials and arrive at the major purposes of persuasion	After examing short selections of persuasive matter (film clip, advertisement, political cartoon, TV Guide review...), identify both the main idea and supporting details in each selection. Determine the intended purpose of the selection and the means used to achieve it.	*--List the details supporting the main idea *--State the main idea of the opinion --State the expected response of the audience *--Divide the selection into major components (introduction, body, and conclusion) and indicate which portion comprises each part --Identify words and phrases which introduce grounds for a conclusion (because, for, since, for the reason that...) *--Identify the conclusion by examining words and phrases that introduce it, the relationship between the statement of introduction and conclusions --Parallel one's own experience with the reasons used in order to accept or reject the proposition --Give examples of persuasive writing where the aim is to change a person's ideas or opinions or to influence his actions or behavior	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Suggested Activity for Any unit in which the student interprets, or for visual persuasion Materials Composition: Models and Exercises, Nunam pp. 7, 121 Comments Relate to Composing Activity #4

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To recognize reviews and critiques as aids to the selection of print and non-print materials that may be of particular personal enjoyment	In small groups, examine critiques and reviews of films, plays and novels from newspapers, periodicals, and television to establish a basis for the selection of a particular film, program, play or book to view or read for personal enjoyment. Discuss personal reactions to the reviews with other group members.	*--Identify the audience toward whom the review is directed to determine the relevancy of the content to the actual reader (e.g. the student himself) *--Determine the writers' or speakers' conclusions about a work or program, favorable or unfavorable *--Compare opinions and supportive evidence on the same selection *--Weigh the effects of the various reviews, their appeals, their conclusions to make a selection for personal enjoyment	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Reviews of adolescent literature furnished by the librarians or written by students on higher grade levels Relate to Composing Activity #5
INTERPRETING PROSE AND DRAMATIC NARRATIVES			
5. To demonstrate the ability to identify elements of narration	Read, view or listen to a variety of narratives to identify the elements of narration (plot, character, setting). Individually or in groups consider the answers to the following questions: Where does the narrative take place? Who are the major characters? What happens to the characters? How do the characters resolve the conflicts that exist?	*--List and describe the main character(s) *--Describe the setting(s) *--List the main events of the plot *--Determine any cause and effect relationship among the main events in the narration *--Retell the narrative including references to the major characters, the setting, a summary of the major aspects of the plot, and the resolution of major conflicts *--Assess what happens to a narrative if any one of the key elements is deleted	Comments Relate to Composing Activity #7

GRADE 7: INTERPRETING

Instructional Objectives	Basic Experience	Performance Goals: the student should demonstrate the ability to:	Resources
6. To determine the necessity of conflict to plot and characterization in narrative material	Read short stories, short novels, plays, biographies, autobiographies, or view films, TV shows or class improvisations to identify the major conflict. Examine the effect of this conflict upon the plot and characterization.	--List major incidents of the plots --Compare the common characteristics of the incidents --Explain the cause and effect relationship among the incidents of the plot --State the opposing internal or external forces in the work --Infer from the cause and effect relationships among the incidents and their common elements a generalization about the major conflict *--Summarize the major conflict and its resolution in a brief statement *--Write a statement explaining change in character(s) because of the conflict and its resolution --Infer that plot is a series of events arranged in an order of rising suspense leading to the climax and the resolution of the conflict	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activity #6
7. To differentiate between "round" and "flat" characters	Read and discuss novels, short stories, legends, biographical sketches, or view TV shows, ads, films and student dramatizations containing both "round" and "flat" characters. Formulate a generalized impression of a character using the clues to characterization (the character's actions, words, and responses to others, the reactions of other characters, and so forth.)	*--List the recurrent characteristics that identify a particular character *--State a generalized impression of character in one sentence *--Identify the unique characteristics that differentiate the "round" character and the "flat" character *--Suggest reasons authors develop or describe some characters more than others --Cite examples of "round" and "flat" character	Comments Teach with Composing Activity #8

GRADE 7: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
8. To identify the ways narrative elements are handled in drama	Read, view or listen to short plays and discuss how plot and characterization are developed and how setting is established through dialogue. Participate in an improvisation of a key scene.	*--Identify the elements of narration in the selection *--Identify dialogue which helps to establish setting --Differentiate between those portions of dialogue which introduce the plot and those which advance the plot *--Identify the portions of dialogue which delineate a particular character or establish setting *--Summarize the plot in two or three sentences --Use stage directions as an aid to "visualizing" drama --Employ imagination in interpreting a script	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
INTERPRETING POETRY			
9. To recognize and point out the elements of repetition in several arts (visual, plastic, musical)	Examine photographs, paintings, music and poems to identify designs of repetition, and contrast the "patterns" basic to the design; identify the elements in various arts that can be "patterned"	*--List examples of patterns found in various art forms *--Identify sound patterns in music and verse by clapping *--Describe any patterns found in a poem (visual shape, syllable count, stanza form, parallels of idea or structure)	Comments Relate to Composing Activity #9

GRADE 7: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
10. To understand that the entire range of human experience is suitable subject matter for poetry	Following a discussion in which initial impressions of what constitutes the subject matter of poetry are named, read and listen to a number of poems that deal with a variety of subjects. Generalize about the scope and nature of poetic material. Then evaluate initial impressions on the basis of these generalizations.	*--List subjects dealt with in poems *--Make a generalization about what subject matter is dealt with in poems --Compare concluding generalization with initial impressions about "poetic" subjects	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
11. To give an oral reading of a short poem	After freely selecting a poem, read silently, noting sentences, pauses, and words needing emphasis. Read the selection orally to the class, maintaining natural stress and intonation patterns of English.	*--Read by meaningful units (indicated by capitalization, stanzaic breaks, and punctuation) rather than by line *--Employ the principles of stress and pitch to emphasize key words, but avoid exaggeration of the rhythm	Comments Relate to Language Activities 2 and 4
FREE READING			
12. To devote some time, at home and in school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading material that appeals to own interest *--Share personal responses with others	Continuing Activity

GRADE 7: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
THE NATURE OF LANGUAGE AND COMMUNICATION			
1. To extend one's background of knowledge about the forms of communication (verbal/non-verbal) and the forms of language (spoken/written)	Evaluate verbal and/or non-verbal alternatives for communicating in a variety of situations.	*--Determine the most effective method of communication in a given situation *--Demonstrate how a given verbal message can be communicated non-verbally by body movements, facial expressions, sounds or gestures	Materials Dynamics of Language Glatthorn, pp. 1-21
2. To differentiate between the oral and written versions of a language, demonstrating the communication advantages and limitations of each	Read sentences, varying your tone of voice to relate different meanings.	*--Illustrate the limitations of written language in representing variations in pitch, stress and juncture characteristic of the spoken language	Materials Discovering Language Book 2, Carlin, pp. 65-9 Comments Teacher constructed exercises based on student needs Relate to Interpreting Activity #11

GRADE 7: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
THE STRUCTURE OF LANGUAGE			
3. To identify types and functions of words and the positions which they assume in the basic sentence patterns	Note the characteristic inflectional endings, the positions within sentences, and the words that determine the distinctiveness of the form-class words. Analyze sentences to determine their basic patterns and the functions of the form-class and structure words within them.	*--Classify the four major form-class words by references to position, endings and associated marker words *--Differentiate between the form-class words and structure words *--Identify the basic sentence patterns (NV, N^1VN^1, N^1VN^2, NVAdv., NVAdj.) --Identify additional patterns ($N^1VN^2N^3$, $N^1VN^2N^2$)	Materials Our Language Today (7) Form-class words-- pp. 133-202; Structure words-- determiners, p. 158, intensifiers, pp.186- coordinators, pp.88- 4 Basic Sentence Patterns-- pp. 57-73 Our Language Today (8) Basic Sentence Pattern pp. 56-62 Modern Grammar and Composition I Form-class words-- pp. 54-133; Structure words-- pp. 135-155; Basic Sentence Pattern pp. 33-51 Contemporary English 7 Form-class words-- pp. 63-65, 179-198; Basic Sentence Pattern pp. 199-209

GRADE 7: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To understand that English communicates verbal meaning through combinations of approximately 33-37 sounds and through related word groupings by varying pitch of voice, emphasis or stress, and length of pause between word groups	After listening to a series of sounds (phones) taken from different languages, select those sounds (phonemes) which are recognized as belonging to the English language. Discuss how they were recognized as English sounds. Also, discuss how infants learn the language initially.	*--Discriminate between English sounds and non-English sounds --State the generalization that English selects from many possible sounds --State the generalization that infants go through a similar process of selection as they imitate the sounds they hear	Materials Contemporary English 7 Silver Burdett 33-43 "Learning to Talk" "The Sounds of English"
	or		
	Given a group of written sentences containing no punctuation, orally read indicating through pause and intonation places for punctuation	*--Identify the places where punctuation is needed due to pause and intonation	Materials Our Language Today 7 pp. 120-128 Comments Teacher-constructed exercises based on examples from student writing Relate to Interpreting Activity #11

GRADE 7: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICES			
5. To recognize the influence on language choices of the communicator's purpose and the context in which the communication takes place	Read and listen to a variety of communications and state how the purpose of the communicator influences language choices.	*--State and give examples of the different purposes for communicating in various discourse situations (persuasion, information, entertainment, socialization)	"Language Choices in Everyday Life" L2-L4 Materials Exploring Your Language Postman Intro. and Chap. 1, 2, 19 Comments Relate to Composing Activity #3 and #4
	or		
	Determine through various types of exercises that language choices are related to situations and communication purposes as well as to considerations of grammatical correctness. Analyze the relationship between audience and choice of diction and sentence pattern.	--Classify words and/or statements as standard (formal, informal) or non-standard English *--State an idea in different levels of language intended for different audiences *--Match appropriate levels of language with various situations --Choose language appropriate to audience	"Language Choices in Everyday Life" L5-L7 Materials Uses of Languages Postman, Chap. 7-8 Exploring Your Language Postman Chap. 4-5 Comments Teacher-constructed exercises based on student's language usage

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	
6. To recognize that many difficulties in English spelling result from variable letter-sound relationships, particularly among vowels and roots in affixes	Listen to a prepared list of unfamiliar or nonsense words, and record in an informal phonetic system the consonant sounds. Compare words to differentiate between consonants that have a one-to-one relationship with a letter and those which do not. List teacher-dictated words which contain the same vowel but different vowel sounds. Make the generalization that there are more vowel sounds than there are letters to represent them. In a second list devised by the students, write down as many words as possible which contain one of the long vowel sounds. Make the generalization that many letter combinations can be used to represent one vowel sound.	Materials Contemporary English 7 Silver Burdett; 53-59, (Puzzles of Spelling) Teacher-produced exercises
7. To understand that the intonation pattern indicating word-group relationship in speech is an aid to some types of punctuation (mainly terminal punctuation and internal punctuation used to indicate natural pauses in speech)	Take a paragraph dictation inserting terminal punctuation as indicated by intonation. Make the following generalizations: 1. Periods follow statements (falling intonation). 2. Question marks follow sentence where interrogation is indicated by interrogative words or by inversion of predicate (falling or rising intonation). 3. Question marks follow sentences where interrogation is indicated by rising intonation superimposed over a statement. (He's our president?)	Materials Contemporary English 7: 307-308 Our Language Today 7: 122
8. To understand that the use of apostrophes in contractions and in possessive case nouns or pronouns is a matter of convention.	Take dictation of materials that contain both contraction and possessive forms. Discuss and differentiate between the use of the two. Make the overall generalization that placement of apostrophes is a matter of convention.	Materials Contemporary English 7 p. 211, 310

GRADE EIGHT

GRADE 8: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION			
1. To develop an informal explanation of a topic, object, or idea of general interest	Write a news article for a feature section, the main purpose of which is to explain something (e.g., what a community is doing about a problem; how people are involved in a forthcoming art or crafts show, musical event, fund-raising activity; what can be done to conserve resources or energy; what is involved in collecting something; how someone is reacting to society or urban living by adopting a particular life style; what the latest fashion reports are). After estimating the scope and length of articles in publications examined, sufficiently explain the topic in a given length.	*--Identify the kind of publication, project an audience, and select a suitable topic *--Write an introductory sentence in statement or question form which attracts attention and also states or implies the topic of the article *--Select supporting details, illustrations, or quotations on the basis of their accuracy, relevance, and interest to the projected audience --Select and/or compress supporting material to fit a given space --Employ concrete language	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity I and Language Activity I

GRADE 8: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To write a paragraph or short theme or to organize a brief talk developed by means of highly selected details or illustrations	Select either a topic of interest to you or a topic which has arisen in class discussion and needs to be clarified (e.g., the role of women in Greek myths, ghost stories in Maryland lore, outsiders today). After considering a number of illustrations which could be used to clarify the topic, choose the three best ones and develop a paragraph or short theme in which the main idea is made clear through the illustrations.	*--Formulate a generalization with a controlling focus *--Select support relevant to a focus on the topic *--List a number of illustrations that could be used to develop the general statement *--Select at least three illustrations to support the generalization --Develop each illustration with vivid descriptive or narrative details, factual in nature --Use length of illustration as a guide for paragraph division --Use a variety of sentence lengths and sentence beginnings --Use transitional words and devices that indicate the organizational plan	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity 2 or 5
3. To write an objective description of an object, a person, or a place	After examining examples of both objective and subjective descriptions and determining the similar and different characteristics, write a description to inform the reader of the physical characteristics of an object, a person, or a place.	*--Limit the subject to a manageable unit *--Determine the purpose, audience, and context for the particular description *--Accurately record significant concrete details of shape, color, size, texture, and so forth --Arrange details in a suitable pattern (dominant impression, spatial, order of importance) --Avoid subjective interpretation of details --Use clear, concise sentences --Where necessary, use transitional words to indicate position	Comments Relate to Composing Activity 9 and Language Activities 1, 2

GRADE 8: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
EXPRESSING OPINIONS			
4. To express feelings about an ending to a work and to support this reaction	Give an oral or written reaction to the suitability of an ending for a short story, novel, film, play, or television program. Persuade an audience to accept your position.	*--State an opinion and provide supportive details and ideas that substantiate the reaction *--Arrange support in an effective and logical sequence *--Choose connotative language appropriate to the stated reaction *--Use diction appropriate to the audience, situation, and purpose --Observe the conventions of spelling, punctuation, and capitalization in writing the final copy --Use speaking skills such as variations in pitch, stress, loudness, speed of delivery --Avoid reading the report by speaking from notes instead of a manuscript	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity 4
5. To support a position arrived at through personal observation	Identify a problem in school or local community. Develop a brief written, oral, or filmed argument persuading the audience to accept your solution to the problem.	*--List personal observations about the particular problem --Formulate questions appropriate for interviewing --Conduct a practice interview *--Balance negative criticism with positive, constructive suggestions --Use repetition of key words for transition and emphasis *--Document and punctuate quoted material according to conventions --Acknowledge sources	Comments Relate to Interpreting Activity 4

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING PROSE AND DRAMATIC NARRATIVES			
6. To develop one aspect of a personal experience into an expanded narrative	After developing a first draft of a personal narrative, select one part of it to expand. The selection of the element or event to be developed may be based in part on suggestions made by either the teacher or classmates. Rewrite the narrative and tell more about this single aspect of the experience.	*--Select the "high point" or climax of an experience as the narrative focus *--Limit a topic *--Incorporate suggestions into an expansion of an incident --Use forms of diction and usage appropriate for the chosen level of formality related to one's intended audience	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
7. To compose an original myth	Write a myth explaining a natural phenomenon or illustrating a universal human attribute (such as generosity, greed, vanity, integrity) as it might satisfy the curiosity of a particular culture.	*--Describe people with super-human traits *--Devise a conflict between human and super-human forces on which plot can be based --Create events in the narrative which contribute to the solution of the central conflict or problem --Imply values identifiable with a particular culture by the solution --Follow the form of a classical myth --Observe the conventions of spelling, punctuation, and capitalization in writing the final copy	

GRADE 8: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
8. To convert a portion of a prose narrative to dialogue form	Individually or in a group, select an incident from a short story. Imitate the episode by acting it out improvisationally. Write down the improvised dialogue and include stage directions to indicate characters' actions. Compare the effectiveness of the dramatization with the prose fiction version.	*--Indicate characters' actions and manner of speech in stage directions *--Devise or imitate a consistent way of signalling who is speaking --Develop a conflict analogous to the original --Imitate the characters' diction and syntax as it appears in the original prose narrative whenever possible --Use present tense verbs consistently throughout the stage directions when describing characters' actions	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity 5 and Language Activities 4,5,6, and 7
9. To create dominant impression in a description	Observe a person, object, scene, or painting and state your dominant impression of it. List descriptive sensory details which contribute to this impression. Select those elements from the list which convey most vividly the single impression and write a description of the object focusing on the creation of a dominant impression.	*--Select details which create a dominant impression --Use connotative words to emphasize the impression being created *--Describe an impression by at least two different types of sensory detail *--Arrange details according to an order of emphasis --Achieve coherence by all of the following means: repetition, transitional devices, exclusion of irrelevant details	Comments Relate to Composing Activity 3 and Language Activities 1 and 2

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING POETRY			
10. To write a short narrative poem or a long fragment of a narrative poem	After reading a number of narrative poems, individually or in groups, do one of the following: (a) Use a ballad as a model and add a refrain or change words, phrases, and lines. (b) Given the first two lines of a ballad stanza, add the final two lines. (c) Work in small groups or as a class to compose a poem based on a "stripped" narrative or on an original idea. (d) Using a familiar tune as the rhythmic pattern, write an original ballad as an accompanying lyric. OPTION Present original poetry in various forms (live or taped readings, slide-tape, improvisation).	*--Include major elements of narration (setting, character, and plot) in poetic narrative *--Organize events of a narrative into a sequence --Compress narrative material in a suitably "poetic" way --Adhere to a pattern of repetition in sounds, lines, and stanzas --Use poetic conventions such as capitalization of lines, spacing to indicate stanzaic breaks in thought, punctuation to indicate clues to meaning	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity 8 and Language Activity 2

GRADE 8: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
11. To convert selected material into a folk ballad	Individually or in groups, write a folk ballad or a refrain for a folk ballad based on a news article that contains appropriate subject matter. OPTION Present original poetry in various forms (live or taped reading, slide-tape, improvisation).	*--Select a news article containing material appropriate for a folk ballad *--Identify the elements of plot, setting and character to be included *--Use these elements as the material for the ballad --Adhere to some pattern of repetition of sounds and structures in lines and stanzas --Use poetic conventions such as capitalization of lines, spacing to indicate stanzaic breaks in thought, punctuation as clues to meaning	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activity 8 and Language Activity 2
FREE WRITING			
12. To express ideas or feelings in writing for self and others	Write something experienced, observed, or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is in cultivating "fluency" rather than "accuracy.")	Continuing Activity

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPOSITION			
1. To observe and cite examples of the uses of informative data in developing "feature" articles in newspapers and periodicals, or documentaries and "special feature television shows (related to ecology, animals, or hobbies, for instance)	Read a variety of feature articles in newspapers and/or periodicals; or view a television program which explains the habits of animals, the way to prepare food, the rules of a game, or a similar type of "special" or continuing "how-to" series. Determine the kinds of data used to develop the main ideas presented and the manner in which the data is organized.	*--Read the first sentence to identify the topic and to describe the writer's method of introducing the material (question, quotation, anecdote, "lead") --Compare the introductory sentence with the headline or title to determine which gives more information about the topic *--List the main ideas (or summarize the article in a brief paragraph including only the main ideas) *--Determine the kinds of supporting data the writer has used to clarify the topic and to interest the audience (verbal/visual illustrations, anecdotes, factual details) --Describe the organization of main ideas and support --Underline words with connotative value that show the writer's attitude toward his material (his "slant")	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activity 1 and Language Activity 1

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To investigate in a variety of sources a topic that is being studied by the class. The topic should be one where additional information or background material is actually needed	After having chosen a limited topic, locate and collect relevant material, using a variety of references (books, magazines, journals, recordings, filmstrips). After rephrasing material into notes, summarize and organize the information.	--Select a specific aspect of a chosen subject *--Employ library resources (print and non-print) *--Identify the scope of unfamiliar books by scanning the title page, preface, table of contents and index *--Locate and select materials by skimming introductory sentences, paragraphs, sub-titles, film frames, and so forth *--Differentiate between relevant and irrelevant material --Take notes by combining the ideas in two or more sentences into one concise summary --Locate sufficient material to answer given questions or guidelines	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Suggested Activity Use in connection with investigation of any background material or study of any informative material related to units of study. Comments Relate to Composing Activities 2 and 5 and Language Activity 1

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPRESSIONS OF OPINION			
3. To recognize the use of persuasive techniques in mass media	In a selection of advertisements and commercials for television, or political cartoons, movie reviews, or "dining out" columns in newspapers and periodicals, determine what the author or producer is "selling" and what persuasive techniques he has used for the purpose.	*--Select reasons the author or producer uses to support his position *--State the author's or producer's explicit position *--Identify the persuasive devices, choice of words, expressions, and supportive materials which reveal the author's attitude *--Differentiate between the implicit and explicit messages, when both are present *--Identify the intended audience --Determine whether the evidence cited is related to the total purpose --Select words and statements the writer or producer uses to explain to his audience how he is organizing the material Visual Interpretation --Determine how sound, music, sound effects, and dialogue draw attention to the producer's message --Analyze how peculiar camera effects (close-up, focus, unusual angles, movement) convey the producer's purpose	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activities 4 and 5

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To analyze the arguments or details two critics with different views of the same material use to support their opinions	Compare two reviews (one favorable and one unfavorable) of the same book, television program, film, live drama, or restaurant to examine how two writers arrive at their conclusions.	*--Compare the similarities and differences of the writers' conclusions *--Divide the reviews into their major components and compare the content in each portion *--Examine terms, clues, and statements which indicate the audience toward whom each writer directs his review --Determine which writer's conclusion would probably have the greater impact on his intended audience --Cite examples of different organizational patterns or sequences used for development and identify transitional devices used to "signal" a particular type of organization	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Compare review of novels, television programs, movies Compare review of local theater or television drama Compare reviews of current fiction and/or nonfiction about outsiders Compare reviews of any current entertainment Early in the school year ask the librarian to collect models. Relate to Composing Activity 4
INTERPRETING PROSE AND DRAMATIC NARRATIVES			
5. To explore in reading and other media variations of a universal character type	Read, view, or listen to fictional and non-fictional narratives concerned with universal character types to identify them, to identify flat characters found within these groups, and to differentiate between the two.	*--Cite and give examples of methods of character delineation used by writers *--Use clues to identify and list the qualities of characters read about or viewed *--Point out poorly developed characters who seem to serve as stereotypes *--Draw generalizations about universal characteristics by comparing the well-rounded characters *--Describe the variations in this recurrent character-type	Comments Relate to Composing Activity 8

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
6. To identify the elements that create the central tone in narratives where tone is a dominant element	Read, view, or listen to short narratives of mystery, horror, and suspense to identify elements that create the central tone.	*--State the dominant mood evoked by the narrative *--Describe the author's particular treatment of selected incidents (e.g., those barely suggested to create mystery, those minutely developed to create horror) *--Identify in descriptions of the setting those particular details which create a dominant impression *--List examples of characters' dress, behavior, and dialogue which are appropriate for the tone of the narrative *--List words found in the narrative which convey a feeling similar to the dominant mood --Record several of the most emphatic sentences and compare the structure to several of the sentences before and after them in context	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activities 3 and/or 9
7. To observe the specialized techniques for narrating events in news stories	Read news articles from a variety of newspapers and listen to or view a variety of news broadcasts to identify the major questions answered in the opening paragraph or statement and to analyze the general structure of the entire selection.	*--Locate and list the key words which answer the questions "Who," "Where," "What," "When," "Why," and "How" *--Identify additional information used to develop the story (details, examples) --Make a generalization about the order in which the information is presented --State the significance of the article as indicated by its placement and length *--Use context clues and word analysis clues to define unfamiliar words	Comments Contrast with Composing Activity 1

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING POETRY			
8. To induce the characteristics of narrative poetry through wide reading of narrative verse, and to compare the treatment of poetic narrative with that of prose narrative	Individually or in groups, read or listen to a variety of narrative poetry in order to identify the elements of narration common to both poetic and prose narrative.	--State the similarities and differences in narrative elements of poetry and prose --List and give examples of narrative elements in a familiar prose narrative --Trace the plot of a narrative poem by reconstructing the chronological sequence of events *--Give illustrations of the use of compression of elements from poems you have read	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activities 10 and 11 and Language Activity 2
9. To prepare an oral interpretation of a narrative poem	Individually or in groups, read a variety of narrative poems in order to select a poem appropriate for a choral reading, a dramatization, or a slide-tape presentation	*--Select an appropriate narrative poem Oral Reading *--Use effective speaking skills: volume, rate, enunciation, intonation *--Read meaningful syntactical units rather than lines Dramatization *--Assume the role being portrayed by using effective dramatic devices *--Convey plot sequence Slide-Tape Presentation *--See Oral goals *--See Dramatization goals *--If preferred, select music appropriate to meaning and mood of poem	Comments Relate to Language Activity 4

GRADE 8: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
FREE READING			
10. To devote some time, at home and in school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading material that appeals to own interest *--Share personal responses with others	Continuing Activity

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
NATURE OF LANGUAGE AND COMMUNICATION			
1. To understand the objectivity of denotative language	Participate in a series of exercises defining words which have different meanings when used in different context. Example: hand Give me a hand. I bought it second hand. He bought a hand of bananas. That man is our hired hand.	*--Identify the variations in meaning which a particular word can assume in different contexts; cite examples	Materials Dynamics of Language I Glathorn, pp.35-9
2. To understand the relationship between personal experience and connotative language	Participate in a series of exercises on connotation to determine the relationship between personal experience and meaning in language.	*--Distinguish words with widely accepted meanings from words with personal meanings --List abstract words whose meanings are variously defined according to personal experience (freedom, love, brotherhood, education, government, etc.) *--List words whose connotations vary according to personal experience (Christmas, house, book, money, girl, boy, dog, etc.) --Determine the relationship between the point of view of the communicator (objective/subjective) and the type of language	Materials Discovering Language, Book 3, Christ, pp.41-7 Dynamics of Language I Glathorn, pp.39-43 New Directions in English 7 Anderson, pp.29-30; 442-3 Teacher-constructed exercises based on student needs

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
STRUCTURE OF THE LANGUAGE			
3. To understand the structure of phrases and clauses and their functions as analogous to the functions of form class words (substitutions and expansions)	Practice locating phrases and clauses in sentences in order to observe their structures and functions. OR Review the functions of the form class words and practice substituting phrases and clauses for the form class words in sentence patterns.	*--Explain the structure of prepositional phrases and cite examples --Describe the analogous relationship of phrases and clauses to form class words --Substitute prepositional phrases for the four form class words in the basic sentence patterns (Note: It is not necessary to "name" the type of phrase or clause.)	Materials Our Language Today 7 Conlin-Herman, Verbals (154); Differentiation of Phrases and Clauses (82) Our Language Today 8 Conlin-Herman, Verbals (95); Dependent Clauses (89) Modern Grammar and Composition 1, Conlin-Herman, Analogous relationship of phrases and clauses to form class words (162-7); Prepositional phrases (64, 136-9)

GRADE 8: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To use knowledge of the intonational system and word order of English as one means of determining word groups that naturally work together meaningfully	Indicate related word groupings by placing parentheses around words that "belong together" in a group of sentences with several types of phrasal and/or clausal constructions that do not need internal punctuation. If these words are separated naturally (as subject-predicate may be) indicate these relationships by placing a line under the related words and placing an arrow between them. E.g., (English ↑ is one of the languages) (that attempts) (to represent sounds) (by using graphic symbols called letters.) Compare results and make generalizations on the basis of agreed upon groupings. OR	*--Identify the subject-predicate relationship *--Locate words that "go together" in phrases or clauses through either a knowledge of word positions or an application of speech intonation clues	Materials An Introductory English Grammar, Stageberg (285) Our Language Today 8, Conlin-Herman (107,207) Discovering Language Book 3, Christ (17-8) Teacher-constructed exercises based on examples from students' language
	Given a group of sentences where words that should be placed in phrasal or clausal relationships are disarranged, rearrange these and test relationship by reading aloud and imposing natural intonational patterns. Revise if intonation has to be forced from standard expectations. E.g., "Evening toward the mournful wail foghorn even of the louder seemed." "Toward evening the mournful wail of the foghorn seemed even louder."	*--Arrange phrases and clauses into a natural intonation pattern *--Communicate a clear idea in the new arrangement	

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICES			
5. To recognize factors that create dialect and idiolect	Read and listen to various dialect patterns to discover the major factors that characterize their differences (pronunciation, vocabulary, grammar).	*--Name the three main dialectal areas in America *--Give at least one example of pronunciation, grammar, and vocabulary characteristic of each area --Convert samples of dialect from literature into written or spoken standard English --List examples of regional, occupational, or personal variations of standard English	"You and Your Dialects" Materials Contemporary English 7, Bell (231-5) The Uses of Language, Postman, Chapter 16 "Your Dialect is Showing" Our Language Today 7 Conlin-Herman (103-4) Discovering Language, Book 2, Carlin-Christ (35) Teacher-constructed exercises based on students' language usage
	OR Examine examples of jargon, the dialect of a particular occupation or special interest group, and arrive at some generalizations about situations in which jargon is necessary or appropriate.	*--Cite examples of a jargon used in specific occupations or by special interest groups --Differentiate between the appropriate and inappropriate uses of jargon	
	OR Read or listen to language samples to determine what can be learned about a speaker from his language "style" (including regional dialect, idiolect, and use of jargon.	--Differentiate idiolect from "dialect" --Demonstrate, in writing or speaking, how someone varies his choice of language according to purpose, situation, and audience *--Explain that idiolect is a function of age, sex, education, occupation, social position, and cultural background --Improvise a dialogue using dialect for a given situation or topic that clearly reveals the speaker's age, education, occupation, and social position	

GRADE 8: LANGUAGE

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	
6. To understand that intonation in speech may be an aid to punctuating introductory, interrupting, or nonrestrictive phrases	Read student sentences aloud to determine the extent to which intonation signals the punctuation of phrases and clauses. Make the generalization that in some cases commas (pauses) are needed for the sake of logic or clarity, but that in other cases punctuation is determined by convention.	Materials Contemporary English 8 (323-6) Our Language Today 8 (92-3, 219, 222-3) Teacher-produced exercises
7. To recognize that for ease of reading, specialized conventions of punctuation, capitalization, and paragraphing are necessary to set off dialogue	Read silently an unpunctuated dialogue. Identify the speakers and make the generalization that written dialogue requires quotation marks, capitals, and paragraphs to aid the reader's understanding. Rewrite the dialogue, inserting quotation marks, punctuation, capitals, and appropriate paragraph divisions.	Materials Contemporary English 8 (229-30, 105-8) Our Language Today 8 (359-60)
8. To observe the specialized punctuation, capitalization, and paragraphing in business letter forms	Examine and compare business and personal letters to arrive at examples of several applications of punctuation, capitalization, paragraphing, and spacing. Apply one or more to letters of your own composition.	Materials Our Language Today 8 (364-7)
9. To observe that the knowledge of the principles of syllabication and the vowel principles that relate to them are an aid to spelling	Syllabicate selected dictated words to arrive inductively at the principles of syllabication (V/CV, VC/CV, V/C + le, affixes, compound words) and the related vowel principles (open, closed, silent e, and unstressed shwa sound). Continue practice by listing other words that conform to these principles. Use the principles to attack unfamiliar words supplied by the teacher. Make the overall generalization that syllabication aids in the spelling of words by isolating smaller units within words and by providing help in identifying vowel sounds.	Materials See also the guide sheets from the Baltimore County inservice course, "Teaching Reading in the Content Area--Secondary English" (1955)

GRADE NINE

GRADE 9: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION 1. To present an oral or written report which classifies information gathered from some type of research	Working individually or in pairs, conduct a survey, interview an authority, or examine library resources to gather information related to a question about a particular unit topic such as the following: What are "coming of age" rites in other cultures? What are the advantages and disadvantages of being a "public figure"? Do adults have the same tastes in television comedy that ninth graders have? Present the results of the research in an organized oral or written report.	*--Formulate an introductory sentence which makes a generalization related to the question *--Support the generalization with specific findings from the research, such as paraphrased answers or direct quotations from the interview, statistical data from the survey, details or illustrations from the library resources --Deduce from the generalization the most appropriate organization for the support, such as a series of extended illustrations or a pattern of classification --Compose a conclusion that develops, but does not restate, the generalization --Use transitions to indicate a change from one major support to another --Acknowledge sources in a simple form --Punctuate direct quotations properly --Maintain consistency in point of view	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Interpreting Activities 1 and 2

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To write a short essay analyzing the particular quality of similar television programs	As preparation for an essay analyzing "What Makes a Good Television Show/Series," select two or three programs of a similar type which you enjoy, such as sports, suspense, situation comedy, ecology, or interviews. Compile a list of characteristics they share. Write an essay in which you compare the "unique" aspects of each program as to their appeal to certain audiences.	*--Select two or three programs of a similar type --List any characteristics the programs have in common --Select one or two aspects of each program that give it a stamp of individuality --Select a method of organization to present details of comparison and contrast (divided structure or interlocking structure) *--Write an introductory sentence including the general type of program and the limiting generalization in the form of an overview *--Support the generalization with verifiable evidence from the programs	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
EXPRESSING OPINIONS			
3. To express a positive or negative reaction to the portrayal of two characters who appear in different works	Compare, in oral or written form, two similar characters from two different novels, films, television productions. On the basis of character traits, state your generalization as to which of the portrayals is better.	*--Make a generalization stating a preference for the way one of the characters is being portrayed *--Make a point-to-point comparison list in a preliminary attempt to support the generalization *--Organize the work, using one of the methods of comparison (whole-to-whole or point-to-point) --Include transitional devices appropriate to comparison and contrast	Comments Relate to Interpreting Activity 5 Choose either Composing Activity 3 or 5; do not do both

GRADE 9: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To agree or disagree, orally or in writing, with a given assertion or with a statement formulated by the class, the teacher, or by a writer expressing an opinion through television or news media	Individually or as a group, write a letter to the editor or an open letter for radio or television, on an important event or issue from mass media. Support the assertion by information from the mass media. Select material appropriate to a particular audience. Recognize that accuracy is required in persuasion (the point is to persuade, not to trick). OR Informally debate the assertion in the form of a panel discussion by presenting pro and con arguments.	--Formulate a statement of opinion which requires support *--List any facts and/or feelings to support assertion *--Choose the most accurate and persuasive points and arrange them in a logical order *--Write an opinion limited enough to be developed in the time or space allotted *--Recognize that pertinent material can be found in non-print media *--Follow minimal conventions of a form for a business letter	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
5. To express a personal preference for one person, object, or form of entertainment over another and to support this preference with explanatory detail	Present orally or in writing a preference for one or two characters, public figures, television programs, or two other comparable persons or forms of entertainment. Compare and contrast the characteristics you prefer to those you do not. Support your opinion with illustrations and explanations.	*--Write an introductory sentence which includes the two characters, objects, or forms being compared and a statement of preference *--List the differences and record explanations or illustrations of each in a rough draft *--In a final copy use one of two patterns of development: a full treatment of one element and a full treatment of the contrasting element or a point-by-point contrast --Use transitions which indicate contrast --Write a concluding statement which emphasizes the choice of one character (object, form) over another	Comments Choose either Composing Activity 3 or 5; do not do both

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING PROSE AND DRAMATIC NARRATIVES			
6. To clarify the meaning of a particular personal experience with a similar experience of another person	Select a particular incident or experience (a news report, a television program, a movie, a school or community event). Begin by discussing similar and contrastive feelings and perceptions of this experience. When writing the comparison, utilize the difference in reactions to emphasize the meaning the experience held for you. Compare and contrast your reactions with those of another person.	*--State a generalization about your personal reaction to an experience --Select the most meaningful focal point of the total experience *--State feelings about this experience that are either similar or identical to feelings someone else had about the same experience *--State feelings about this experience that differ from the feelings someone else had about the same experience --Substantiate personal reactions by stating reasons why feelings exist --Summarize the common experience	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
7. To create an original situation and dialogue consistent with an established characterization in a story, novel, or biography	Select an interesting character from a story, novel, or biography and invent a situation involving a moral dilemma or decision that is different from any problem he faces in the work. Devise dialogue that shows his reactions and feelings.	*--Create motives and actions consistent with the characterization as established in the original work --Develop a situation that illustrates the kind of conflict central to the character's dilemma in the original plot --Establish a clearly definable climax --Devise an effective resolution to the conflict --Invent dialogue that reveals character *--Imitate the speech patterns of the character(s) as he (they) appears in the original	Comments Relate to Interpreting Activity 1

GRADE 9: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
8. To write a description of a natural scene or an indoor setting, adopting the point of view of an observer who is moving past or through the place he describes	Write a descriptive composition of at least one paragraph of a scene or place you have actually viewed or one you imagine a character from literature might have seen. Consider such topics from personal experience as: riding on a roller coaster, descending into a scenic valley, approaching a hill top; or such topics from literature as: Theseus' journey into the labyrinth, Clarence Day, Sr., walking through his home, Jody Baxter (The Yearling) walking through the woods. List the details in the order in which the viewer is first aware of them as he approaches and passes beyond them. Conclude with a statement which summarizes the strongest impression of the total scene.	*--Write an introductory statement that indicates the setting and the writer's relationship to it *--Arrange the details in the order in which the moving observer views them --Subordinate the viewer's movements to the actual description *--Present each detail in a way that makes its location clear --Include those details which create the strongest impression --Choose comparisons and words which convey the sensory impressions most accurately to the reader --Write a conclusion which captures an impression of the total scene	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comment: Relate to Language Activity 1

GRADE 9: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING POETRY			Note to teacher: List references to specific activities in the resource bulletin for this grade level.
9. To convert sensory impressions first into a descriptive paragraph and then into a short poem	After viewing photographs, paintings, or slides, describe the scene in a prose paragraph, using appropriate figures of speech where possible; then rewrite in a short poetic form, such as haiku, a shape poem, a poetic catalog, or free verse.	*--List sensory impression received from visual stimuli *--Organize sensory impressions into a carefully constructed descriptive paragraph centered around a unifying idea --Compress the material of a prose paragraph into a short poetic pattern, using the conventions of poetry: capitalization of lines, spacing to indicate stanzaic breaks in thought, punctuation as clues to meaning	Comments Relate to Interpreting Activity 8 and Language Activity 1
10. To create sensory images through a non-print presentation to accompany an oral reading of a poem	After selecting or writing a short lyric poem, list the sensory images; then use a combination of non-print sensory stimuli, such as records, films, slides, incense, and/or objects to recreate the sensory images presented in the poem. Accompany this presentation with an oral reading of a poem.	*--Illustrate abstract ideas in concrete form by selecting and presenting appropriate non-print material to recreate the imagery suggested by a particular lyric poem *--Use pause, stress, pitch, rate of delivery appropriate to the intent and tone of the poem	
FREE WRITING			
11. To express ideas or feelings in writing for self and others	Write about something experienced, observed, or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is in cultivating "fluency" rather than "accuracy.")	Continuing Activity

GRADE 9: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPOSITION			
1. To determine ways in which a generalization can be supported with concrete narrative illustrations	After reading essays or informative matter of other types (or viewing documentaries or television/radio information talks), discuss how the author uses narrative illustrations to make his point.	*--State the main idea(s) of the essay *--Differentiate between exposition and narration --Point to transitional words and phrases which signal the beginning of the narrative illustration *--Summarize the story which illustrates a main idea *--Determine what the narrative illustration contributes to clarifying main ideas(s) --If dialogue is included, identify the differences in diction and syntax between the commentary and the dialogue	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
2. To identify the details and means of presentation by which an "image" of a public celebrity is projected by the mass media	Read and view several presentations from mass media in order to generalize an impression about a public figure conveyed in each. Identify the details which support the generalization and those which depart from it. In writing, state a conclusion about the importance of selectivity in supporting a generalization.	--Choose for investigation, an individual of current interest --Take notes on the selections read or viewed *--Compare information gathered from media to isolate common statements of fact and/or opinion --Identify striking differences of fact and/or opinion *--Generalize an impression based on common elements discovered --State the generalization in a sentence *--List examples, illustrations, etc., which appear to support the generalization *--Draw conclusions about the importance of the process of selection in supporting a generalization	Comments Relate to Composing Activity 1

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPRESSIONS OF OPINION			
3. To analyze the structure and purpose of a critical review, an essay, or a continuing newspaper or television commentary	Read a review of a junior novel, film, or a television program to determine the writer's general opinion of the material commented upon. Examine the quality of evidence cited by the writer, the relationship of each piece of evidence to the writer's conclusion(s), and the incorporation of ideas within the writer with those from outside sources such as books and articles. Analyze the value of the review for the reader. In what way does it change or add to his ideas, opinions, or intention to read the book or view the film?	*--State the conclusion(s) the writer draws --List the evidence given to support the conclusion *--Differentiate between verifiable evidence and opinion *--Identify language and specific content which designate the audience toward whom the review is directed --Indicate which ideas are repeated for emphasis and clarity *--Select words and statements which signal to the reader how the material is organized *--Compare the writer's conclusion(s) to the expected reaction of the reader	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Materials Periodicals, Newspapers, Student Publications Comments Use in preparation for viewing television programs and plays or before selecting novels on a particular theme Relate to Composing Activity 2 The librarian can provide critiques and reviews

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To identify the bias of an article and to explain the methods and purposes of "slanting" that are used	After having examined at least two articles or visual treatments of the same subject (one primarily objective and one primarily slanted), determine the persuasive intent of the slanted article or treatment. Find another article which is slanted and explain the persuasive intent of the article.	*--Describe the impression created by the writer *--List details used to create and reinforce the impression *--Identify obvious uses of selectivity and manipulation of details chosen (exaggeration, juxtaposition, card-stacking) --Identify any over-use of other propaganda devices --Cite the purpose of the writer --Name any obvious cause for bias on the part of the writer --Differentiate between statements of fact and expressions of opinion --Identify the structural pattern: analogy based on likenesses; induction which begins with specifics and ends with a generalization; cause and effect; others	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments To be used when examining articles written by public figures Articles dealing with issues concerned with adolescents or the generation gap
INTERPRETING PROSE AND DRAMATIC NARRATIVES			
5. To understand that in both fiction and nonfiction, authors carefully select details to create the desired image of a character	Read biographical or autobiographical sketches and fictional narratives to determine how the author transmits a sense of what the character is like to the reader.	--Specify the methods used by the author to develop characterization (descriptions of physical appearance, feelings, speech, thought, actions, statements, reactions of other characters) --Discuss possible purposes of the author for including selected details --Express opinions about possible omitted details *--State a generalized impression of the character *--Identify characteristics emphasized by the writer to give an overall impression	Comments Relate to Composing Activity 3

GRADE 9: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
6. To observe ways in which universal or recurrent themes are treated in various genres	Read, view, or listen to a wide variety of narratives to determine how various authors treat the same theme in different forms. Consider the following prototype questions to discover the theme: What is the setting, in time and place, of the story? What problem does the character face? How is the problem worked out in the actions of the plot? What is the final resolution of the conflict for the central character? With what general area of human experience does the story deal? What particular aspect of the general experience seems most significant?	*--Answer the prototype questions to discover the general theme of a work *--State the general theme or themes in a sentence *--State how the plot, characterization, tone, setting, and/or point of view contribute to the development of themes	Note to teacher: List references to specific activities in the resource bulletin for this grade level.
7. To observe ways by which narrative material is adapted from one medium to another	After reading or viewing two versions of a single narrative in two different media, discuss the changes made in adapting from one form to the other.	*--Enumerate the differences and similarities of characterization, plot, setting, dialogue in the two versions *--Explain why certain elements might have been included, deleted, or altered in the second version	

GRADE 9: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING POETRY			
8. To determine how the poet elicits sensory responses through the use of imagery and other devices	Read a variety of lyric poems to locate sensory images and to determine how the poet creates these images.	*--Select the statements or words that create sensory images *--Enumerate the senses appealed to by the imagery --State the methods used by the poet to create sensory images: direct statements, connotative words, comparisons (figures of speech), rhythm, and other sound devices	Note to teacher: List references to specific activities in the resource bulletin for this grade level. Comments Relate to Composing Activity 9
9. To discover the function of connotation in transmitting the "meanings" or feelings of a poem	Read a variety of lyric poems and share--based on connotative associations--individual interpretations (either in small groups or in class).	*--Identify the possible connotations of words that convey a certain mood or idea of a poem --Isolate specific symbols *--Paraphrase at least two levels of meaning in a poem *--Explain reasons for arriving at a particular interpretation	
FREE READING			
10. To devote some time, at home and in school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading materials that appeals to own interest *--Share personal responses with others	Continuing Activity

GRADE 9: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
THE NATURE OF LANGUAGE AND COMMUNICATION			
1. To recognize the various types of figurative language in discourse and explain the use of figurative language in relating an experience or idea more vividly	Analyze examples of figurative language in written or spoken discourse to determine the nature, purposes, and types of figurative language.	*--Distinguish the basic types of figurative language (simile, metaphor, personification) --Underline figurative language that aids understanding of a complex idea and/or adds artistic flavor	Materials New Directions in English 7 Anderson (127-153) The Dynamics of Language 1 Glatthorn (266-272) Comments Relate to Composing Activities 8 and 9
2. To understand that all figurative language is based on comparisons of essentially dissimilar items	Identify in a list of "figures of speech" (in context) supplied by the teacher (1) the items being compared either directly or by inference; (2) the single element of similarity that makes them comparable; and (3) the actual differences "in real life" between the two items.	*--Name the two items being compared and identify the common element that forms the basis of the comparison *--List some qualities of the objects that are dissimilar --Explain how the underlying dissimilarity creates the dramatic or "original" effect of the figure of speech	Comments Use the same materials as listed for Language Activity 1, as well as teacher-constructed exercises based on student needs.

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
STRUCTURE OF THE LANGUAGE			
3. To realize the infinite number and varied nature of sentences that can be generated from basic sentence patterns	Complete a series of sentence manipulation exercises based on revision of your own writing. Use textbook or teacher-supplied exercises to practice specific manipulative devices or techniques.	*--Identify the basic sentence pattern(s) in sentences supplied by the teacher --Re-position any moveable elements in sentences selected by the teacher *--Expand sentence patterns through the use of single word, phrase, and clause modifiers *--Transform sentences into questions, requests, inverted statements, and the passive voice --Classify the expanded sentence (simple, compound, complex)	Materials Our Language Today 8 The Expanded Sentence: Coordination (86-8); Subordination (89-92) Transformations: Question (68); Inversion (69-70); Requests (72) Modern Grammar and Composition 1 The Expanded Sentence: Coordination (139-42, 158-70) Transformations: Inversion (46-7); Question (47-8); Passive (101-2) The Dynamics of Language 1 The Expanded Sentence: (193-205, 207-21, 235-45) Compositions Models and Exercises 9 Dimensions "Usage" (95-104)

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To learn a graphic system for indicating the various intonation patterns for English sentences of different types and to practice this system (or systems) by superimposing them on written sentences that may be subject to varying oral interpretations and intonation patterns	Practice reading aloud sentences rewritten in a number of different ways, and place over the different written sentences an appropriate diagrammatic rendering of the pitch, stress, and juncture that might be used in oral interpretations of those sentences. Use intonation clues to the re-arrangement of sentence word groups for clarity and/or emphasis of revision of your own writing.	*--Select appropriate symbols to indicate pitch, stress, and juncture in sentences --Revise one's own writing using intonation clues to achieve clarity and/or emphasis	Materials Modern Grammar and Composition 1, Conlin-Herman (175-186) and other classroom references Teacher-constructed exercises

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICES			
5. To recognize the difference between standard and non-standard forms of English and the situations in which these forms have personal and social relevance	Practice choosing from many options acceptable standard grammatical English constructions. OR Survey and give examples of the social situations in which standard and non-standard forms of English are used.	*--Successfully complete exercises on standard usage involving verbs, pronouns, and modifiers, such as: VERBS: tense shift, irregular forms PRONOUNS: agreement, case MODIFIERS: comparison, double negatives, misplaced modifiers CAUTION: Usage drills should be oral when appropriate and offered only to those students whose need has been demonstrated through oral and written diagnosis --Identify and correct non-standard usage in his own language choices --Identify the social situations in which standard and non-standard forms of English are commonly used *--Complete oral and written teacher-devised assignments that illustrate the appropriate use of formal and informal language	"Language Choices in Everyday Life" Materials Modern Grammar and Composition 1 Usage: Verbs (74-96, 100-1); Pronouns (144-148); Modifiers (108-110, 123-4, 130) Dynamics of Language 1 Usage: Verbs (151-3, 172-5); Pronouns (154-156, 179-80); Handbook (322-5) The Uses of Language Social situations in which standard and non-standard forms are used (47-61) Comments Individualize instruction according to student usage needs as determined by a diagnostic test

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	
6. Through the use of phonemic transcription, to understand more fully the many possible letter combinations which represent English sounds	--Transcribe phonemically sample words prepared by the teacher. List the letter combination used to represent the same phoneme. Transcribe written English dialectal patterns into phonemes and then into standard English spelling. Make the generalization that many difficulties in English spelling result from the number of variations in letter-sound relationships.	Materials An Introductory English Grammar, Stageberg (10-27) Modern Grammar and Composition Conlin-Herman (219-226)
7. To recognize that the capitalization and punctuation of written titles is a matter of convention	--Examine uncapitalized and unpunctuated examples of short story titles, poem titles, titles of articles, titles of longer works, movie titles, and play titles. Make the generalization that some punctuation and capitalization is needed for the sake of clarity. Examine punctuated and capitalized examples of the same titles. Make the generalization that capitalization and punctuation of titles depend on conventions which are to the same degree logical. List, with correct capitalization and punctuation, titles of works you know. --Make an informal survey of the use of capitalization and punctuation of titles in a newspaper or magazine of your choice.	Materials Literature texts Newspapers Magazines Critical articles
8. To recognize that natural intonation is of some aid in punctuating compound and/or complex sentences but that much of the punctuation is determined by convention related to ease of reading	--Identify in written passages supplied by the teacher dependent or independent word groupings which are set off by commas or semicolons. Read sentences aloud to determine the extent to which intonation is an aid to the punctuation of these elements. Make the generalization that in some cases commas or semicolons (pauses) are needed for the sake of logic or clarity, but that in other cases punctuation is determined by convention. Write original, correctly punctuated compound and/or complex sentences.	Materials Modern Grammar and Composition Conlin-Herman, Chapter 8

GRADE 10: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION			
1. To show the relationship between one element of a fictional or dramatic narrative and the work as a whole in an oral or written analysis arranged either inductively or deductively	Following the culminating discussion of a story, novel, play, or television drama, select one element of the narrative (plot, setting, character, tone, theme, imagery, diction, symbolism, costuming, music). Develop an analysis of the element you have selected (how dialogue makes characters realistic, how costuming makes characters or setting vivid, how music contributes to tone or advances plot, how setting establishes mood). After selecting concrete examples from the text, develop them in a rough draft, and in a revision, check accuracy of quotations, brevity and clarity of illustrations, and completeness of explanations. Use either an inductive or deductive sequence (beginning with details and ending with a generalization or beginning with a generalization and placing details in ascending or descending order of importance).	*--Identify in a simple work of fiction or drama (either read or viewed) a single element which contributes to the effect of the work *--State in an introductory sentence the relationship between the chosen element and the work *--Select several examples from the text which illustrate how the chosen element contributes to the work --Verify accuracy of quotations --Revise illustrations for brevity and clarity --Include explanations which are complete *--Arrange the generalization and support in either an inductive or deductive pattern --Link support with appropriate transitions --Follow conventions for punctuating direct quotations	"Themes and Variations" S.E.A. A (257) "Points of View" L.R.A. B1-5 (90); D.A. Q (106-7) Adaptation of "Themes and Variations" D.A. D (229) "Fantasy" D.A. I (138) Comments Use as alternate for Composing Activity 4, stressing personal reactions in #4 but objective explanation in this activity.

GRADE 10: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To organize and assemble information in a written report intended for a specific audience	After selecting any topic of personal interest or of interest to a specified audience, gather information from a variety of sources (personal observation, local newspapers, interviews, library resources, pamphlets or other materials distributed by businesses or industries, magazines, journals, television, and so forth). Then write a report developing a generalization to be presented to the specified audience.	*--Select a topic and an audience and determine appropriate sources for research material *--Determine a purpose related to the specific audience and limit the topic *--Select information appropriate for audience's needs, taking notes in your own words in list or summary form *--Organize information in a sentence or phrase outline --Develop each idea with facts, explanations, and/or illustrations appropriate for audience --Select diction fitting audience --Maintain consistency in point of view --Acknowledge sources in a manner fitting audience's needs --Follow the conventions of usage and form appropriate to the audience	"Reportage" D.A. D-G (152-4) "Themes and Variations" S.E.A. A (259), E (267) "Points of View" D.A. P (105) Materials For a range of suggestions on selecting a topic, see "Reportage" D.A. A-C (3-5) and English 10, Tanner (164-7) Comments Appropriate for all units for background information Use as alternate for Composing Activity 5 and Language Activity 3. Relate to Interpreting Activities 1 and 2
3. To analyze the possible organizational patterns that a response to an "essay question" might take, and to select one pattern to develop in response to the question	After reviewing organizational patterns implied in a number of essay questions about literature, select one question, determine the organizational patterns appropriate, and structure the necessary supporting information according to any pattern possible.	*--Review patterns of development: process, chronological order, classification, spatial order, comparison, contrast, example *--Identify key words in essay questions that suggest an organizational pattern *--Select the most appropriate organizational pattern implied in each essay question *--Convert one question into a statement to use as a controlling idea *--List details to support controlling idea *--Differentiate between general and specific statements to determine relevant and accurate major and minor supports in an outline	"Themes and Variations" S.E.A. B (257-8) Comments This is an appropriate evaluative activity for any literature unit.

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
EXPRESSING OPINIONS			
4. To defend a personal conviction about the author's or producer's treatment of a theme in a literary work or film	After class discussion which identifies themes of literary works or films, formulate an opinion about the treatment of the theme. Include in your opinion your personal view of the same general theme and statements about its correspondence to or difference from the author's or producer's treatment. Defend the opinion, orally or in writing, from personal experience, observation, readings.	*--Prepare an introductory statement of opinion about the treatment of the theme *--Include in the introductory statement the title and author of the work under discussion *--Select from personal experience, observation, readings, and other sources those details which support the opinion set forth in the opening statement *--Include examples from the work when appropriate --Compress material when summarizing --Compose a concluding statement which reinforces the initial opinion without repeating the statement	"Points of View" L.R.A. B1,2,3,4,5 (90); D.A. Q8 (106-7) "Themes and Variations" D.A. D (229), Q1 (247), U1b (253), W (254-5) Adaptation of "Fantasy" D.A. I (138) "Drama-Interacting" D.A. V6 (65) "Argumentation" D.A. J (156) Comments Could be an evaluative activity for any literature unit Use as alternate for Composing Activity 1 and as reinforcement of Language Activity 3
5. To develop a position on a controversial issue and support it through research	After investigation of a student-chosen controversial topic, develop a well-reasoned short argument that supports one possible stand in relation to the controversial issue or an aspect of the issue.	*--Write a preliminary assertion about a topic for a specific audience *--List arguments pro and con from one's own observations and experience *--Gather information and take notes, supporting arguments listed and any new arguments encountered --Record an informal or formal list of sources --Formulate from total arguments pro and con a statement of opinion that can best be supported --Choose the strongest arguments and include them in a written or oral argument	"Argumentation" D.A. A-E (160-3) "Points of View" D.A. Q (107) Comments Use as alternate for Composing Activity 2 and as reinforcement of Language Activity 3

GRADE 10: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING PROSE AND DRAMATIC NARRATIVES			
6. To convert point of view from first person to third person	After recalling a vivid childhood experience (some especially happy or traumatic experience), tell the event orally, including details such as what led to the experience, who was there, how the narrator felt and why he remembers the experience. Incorporating improvements suggested by classmates, write the memory as a first-person narration. Then rewrite another student's narrative, adopting a third-person point of view.	--Include only details related to the purpose of the narrative *--Maintain consistency in point of view *--Be consistent in pronoun reference --Include details which indicate either subjectivity or objectivity of the narrator *--Use memory as a source of invention	"Points of View" D.A. A-B (92-3), F2 (96), J (99) "Themes and Variations" D.A. E (231) "Language and Feelings" D.A. F (81)
7. To develop a conflict in dialogue that leads to a climax	Devise a minimal situation involving at least two characters with conflicting goals (e.g., a mother who wishes her son to attend a party that he does not wish to attend) and improvise a solution to the conflict. Make a written transcript of a recording of this improvisation and revise to tighten the dramatic structure.	--Imitate in writing the patterns of conversational speech --Employ a level of language appropriate for each speaker *--Devise a conflict which will lend itself to development *--Establish motives for characters' actions *--Use present tense verbs consistently in stage directions --Punctuate to signal the intonation pattern of each speaker	"Drama-Interacting" D.A. B (41), E3d (45), I2 (48) Comments Relate to Language Activity 4

GRADE 10: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
8. To compose a monologue from a character's point of view	Assume the role of a fictional character and present a monologue either orally or in writing, reacting to a situation or to another character from the same work, another work, or from real life. The written monologue might take the form of a letter; an oral monologue might be performed as if it were one side of a phone conversation.	*--Adopt the attitude of the character *--Employ the language patterns of the character --Establish and maintain a consistent first-person point of view *--Create a clear sense that there is another character being addressed --Arrange events chronologically --State or imply the character's feelings --Devise some means to show that a listener is present (if oral: use pauses; if written: use ellipses, hyphens, or parenthetical indications, unless a letter form is chosen, in which case this performance goal is inappropriate)	Suggested Activity for "Drama-Interacting" D.A. L-U (51-57) "Points of View" D.A. B-G (93-97) Comments Relate to Language Activity 4
COMPOSING POETRY			
9. To compose a poem which develops a particular meaning, feeling, or "theme"	View slides, photographs, or paintings dealing with a general theme or topic (such as nature, freedom, youth) and list reactions freely. In small groups share and evaluate these reactions. Individually select phrases and use them to compose a poem which develops a specific feeling, impression, or idea.	*--List reactions to visual stimuli centered around a general theme or topic *--Select impressions relevant to a particular reaction and arrange into a sequence --Organize these impressions into a poetic form of the student's choosing, using appropriate figures of speech where possible	Adaptation of "Language and Feeling" D.A. G (82) "Fantasy" D.A. E (137), IA2 (138), IIC (143); S.A. A (145) "Themes and Variations" D.A. N3 (241), Q3 (248)

GRADE 10: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
10. To express in poetic form a new view of a familiar object	After examining familiar objects or photos and paintings showing objects from different perspectives, jot down colors, shapes, movement, sounds, smells, sensations of touch, tastes, and relationships which present this object differently. Compose a poem using a sequence of these thoughts beginning and ending with a statement about the original idea.	*--Record colors, shapes, sounds, smells, sensations of touch, tastes, movement, and relationships evoked by visual stimuli, using appropriate and effective figures of speech where possible *--Arrange a listing of images into a meaningful sequence with beginning and closing statements which help unify the poem --Use poetic conventions: capitalization of lines, spacing to indicate stanzaic breaks in thought, punctuation as clue to meaning, etc.	Adaptation of "Language and Feeling" D.A. G (82) "Fantasy" D.A. E (137) "Points of View" I.A. A (89) Comments Relate to Language Activity 1
FREE WRITING			
11. To express ideas or feelings in writing for self and others	Write about something experienced, observed, or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is in cultivating "fluency" rather than "accuracy.")	Continuing Activity

GRADE 10: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPOSITION 1. To gather information for a report through one or more types of investigation based on first-hand observation, a variety of library resources, and/or interviews	Locate information on a topic of interest (such as gourmet cooking, sports, ecology, bike trips, inflation) or a topic arising from unit-related study (migrant workers, mental retardation, utopian life styles) using any type(s) of investigation appropriate to your focus on the topic. For instance, if you want to find out about career possibilities open for someone with training in metal-work, visit several large industries and, from observing and interviewing, record information. If you want to compile suggestions for overnight bike trips, interview a number of bike enthusiasts in your community. If you want to know about utopian life styles, past and present, use the card catalog and Readers' Guide to find information in your library.	For all types of investigation *--Before investigating, determine the purpose, audience, and special focus on the topic --Prepare a work plan *--List all possible available resources from which information can be gathered *--Take accurate and complete notes *--Revise the focus as accumulation of information dictates First-hand Observation *--Prepare ahead of time a list of specifics to observe --Ask questions to gain information about what is not observed Library Resources *--Cite at least three types of reference material available in the library (encyclopedias, dictionaries, magazines and journals, books) *--Use guides to locate information (Readers' Guide, Books in Print, card catalog). Interviews *--Prepare ahead of time a list of key questions designed to elicit information --Follow proper social conventions in arranging for the interview *--Devise on-the-spot questions to gain further information	"Reportage" I.A. (149); L.R.A. A (149); D.A. C-E (150-4) Suggested Activity for "Themes and Variations" "Points of View" Comments If students' library skills are weak, concentrate on just that one type of research. Relate to Composing Activity 2

GRADE 10: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To relate the way a topic is treated (selection, organization, and development) to the limitations and possibilities of a particular medium used to convey information	Select a topic of interest and locate information in at least two or three different media--television, newspaper, periodical, textbook, radio. Devise a guidesheet or form (or use one supplied by the teacher) on which to record notes needed to compare the selection, organization, and development of information about the topic in each medium. Consider the length (time or space) of the report, the amount and type of visual material, the frequency with which reports from the medium appear (hourly, daily, weekly), and other questions which point out the limitations and possibilities of various media in reporting information.	*--Identify the relationship between the frequency of the communication (radio reports every hour, news magazine once a week) and the selection of material and depth of coverage *--Cite variations in type of support and amount of support for the topic --Compare differences in tone of the reports --Describe how the report of the single topic fits into the general format --Select characteristic diction and syntax commonly associated with explanatory reports *--Formulate a generalization about the advantages and limitations of each medium in presenting reports	"Reportage" I.A. A (149) "Argumentation" D.A. F (163); S.A. A,B,E,I (164-5) "Visual Literacy" I.A. B (172) "Themes and Variations" D.A. J (234-5) "Language and Feelings" D.A. I (82-3) Adaptation of "Themes and Variations" D.A. V (253) "Points of View" E.A. A (112-3)

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPRESSIONS OF OPINION			
3. To recognize persuasive devices and techniques in advertisements	Examine several magazine or newspaper advertisements which use a combination of words and graphic illustrations to persuade an audience to buy a product. Establish the means by which the advertiser has created a need to buy and the desirability of buying his product.	*--Identify the words and the visual stimuli designed to catch the reader's attention *--Relate the visual "attention-getter" in order to identify the intended audience *--Select examples of visual details and words used connotatively and explain their intended effect --List examples of the use of language to create or reinforce an inferential message (compression, alliteration, rhyme...) *--Summarize the methods used by the advertiser to persuade the reader to buy the product	"The Language of Advertising" D.A. A-D (123-6); S.E.A. A-B (126); I.A. A (121) Adaptation of "Visual Literacy" D.A. J-K (179-80) Comments Relate to Language Activities 1, 3, and 4
4. To analyze the validity of written arguments presented in a variety of forms and media	Read a variety of persuasive essays, articles, and letters presenting different opinions on the same subject or view some talk shows or interviews where opposing view of the same issue or topic are discussed or argued. Follow the progression of the controlling idea in each selection. Investigate the validity of the opposing arguments on the same issue, recognizing, first, valid vs. equally valid arguments, and, second, valid vs. invalid arguments.	*--State the unifying generalization in each argument --Locate transitional devices that signal a pattern or relationship of supporting material --Determine the pattern of development of the major and minor supports *--Identify slanted language *--Distinguish between generalities and specifics *--List and/or give examples of faulty reasoning and propaganda devices *--Weigh the verifiable evidence, documentation, strength of the organizational pattern, and use of logical reasoning to distinguish between an invalid and a valid argument	"Argumentation" I.A. B,D (159-60); D.A. A (160-1), F (163-4); S.A. O (167) "Language and Feelings" D.A. I (82-3) Adaptation of "Points of View" E.A. A (112-3); D.A. F4 (96) Comments Relate to Composing Activity 5 and Language Activities 3 and 4

GRADE 10: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING PROSE AND DRAMATIC NARRATIVES			
5. To differentiate between general themes and specific aspects of general themes in literature and to understand that a work often treats more than one general theme	Read several short stories, poems, novels, and/or non-fiction narratives with the same general theme and state the specific aspect of the theme treated in each. Identify other themes in each work.	--Differentiate between two or three levels of abstraction *--State the general theme(s) of a particular work *--State the specific themes relating to the general theme(s) --Substantiate identification of theme with references to other elements of narration (plot, character, setting, tone, point of view) --From a class-compiled list of specific theme statements, select all of those that are appropriate for the given work --Identify variations on a theme in several works with the same general theme	"Themes and Variations" D.A. B-D (227-9), F (231), J,K,M (234-40), S-V (250-3), AA-FF (260-4)
6. To recognize the result of a choice of a certain point of view on the reader's perception of a series of narrative events	Read short and long works of narrative fiction and narrative non-fiction or view films where "stance" of the narrator or the position of the "camera's eye" is central to the audience's view of plot and character to identify the point of view and its effect on the narrative.	*--Identify the major difference between first and third person narration and cite examples from fiction or other media --Identify shifts from one point of view to another --Cite and give examples of the various points of view in materials where the narrative is presented from more than one point of view *--Describe at least one change that would occur in character, plot, or setting if the point of view were changed	"Points of View" I.A. B (90); L.R.A. B (90); D.A. C, G (94-5), I (98), K (101-4), P2, Q, T (106-8); S.A. A (109) Materials English 10, Tanner (18-28) Comments Relate to Interpreting Activities 6 and 8

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
7. To recognize the relationship between the narrative elements and production elements of a play	Read and either view or perform excerpts from one-act and full-length plays to analyze the ways production elements (such as gesture, movement, voice intonation and pause, set design, colors, props) reinforce the narrative elements (character, plot, setting, tone, and theme).	*--Identify the narrative elements *--Demonstrate gestures and movements which are clues to a character's personality *--Demonstrate the effect of voice intonation and pause on the meaning of the play --Name non-verbal elements which contribute to the play's meaning --From the initial stage directions describing the set, sketch a likeness --Select one or two dominant colors for the set and defend the choice by referring to the tone of the work --From one scene, identify two or three props that seem essential to either the setting or the actions of the characters	"Drama-Interacting" D.A. C (41), E (44), H (47), V (59-65), W (65-9) Comments Relate to Language Activities 1 and 4
INTERPRETING POETRY			
8. To identify the points of view in narrative and dramatic poetry and state the advantages or possible reasons for selection of the chosen point of view	After listening to oral readings of narrative and dramatic poetry (interior and dramatic monologues), describe the various points of view. Explain the possible reasons for the poet's choice of point of view in terms of effectiveness on the reader.	*--Identify and list the various possible points of view in narrative and dramatic poetry *--Differentiate the "persona" or character in the poem who conveys the controlling viewpoint from the poet himself --Identify the implied audience in dramatic and interior monologues --State an hypothesis about the possible interpretation the poet himself may have intended	"Drama-Interacting" D.A. N1, P, Q (52-3), T (54-7) "Points of View" D.A. C1, D (94-5), H (97) Comments Relate to Composing Activity 10

GRADE 10: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
9. To interpret poems with several "levels" of meaning (literal, philosophical, sociological, psychological)	Listen to or read several poems, each providing multiple meanings (psychological, philosophical) or insights. Analyze with the class the various meanings a particular poem is capable of conveying.	*--Paraphrase the literal content of the poem *--State one other aspect of meaning in a poem beyond the literal level (personal, thematic, sociological, psychological, philosophical) *--Support interpretation with textual evidence, such as citing figures of speech, sound devices, and structure --Make a statement in relation to the questions: "Does it make a statement about values in life? If so, what are these values?" "Does it make a statement about human nature or a particular type of human being or behavior?"	"Fantasy" D.A. D (135) "Reportage" D.A. C3,4 (150-1) "Themes and Variations" D.A. D, F (229-32), M3, N (239-41), P, Q (246-7) Suggested Activity for "The Meaning in the Poem" (Proposed unit) Comments Avoid using terms such as "philosophical," "sociological," "psychological." Refer instead to deeper meanings about life, meanings related to man and his society, meanings related to man's view of himself. Relate to Composing Activity 9 and Language Activity 1
FREE READING			
10. To devote some time, at home and at school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading material that appeals to own interest *--Share personal responses with others	Continuing Activity

GRADE 10: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
NATURE OF LANGUAGE AND COMMUNICATIONS			
1. To understand that meaning is frequently communicated non-verbally, either exclusively or in combination with language, and that both forms of a communication share language principles	View a film with little or no verbal content or a pantomime or a photograph not previously seen or a series of sounds (non-verbal) or create a collage that has a central message to communicate.	*--State in one sentence the essential "meaning," impression, or message of the object viewed, heard, or seen *--Analyze the means by which the particular means of communication conveyed the message --Explain the communication possibilities that the non-verbal and verbal messages, impressions, and meanings share. --Explain the "meaning" which controlled the selection of detail --Explain reasons for arrangement of details	"The Eye's Mind--Visual Literacy" L.R.A. A, C, D (173); D.A. D (176), K (179) "Language and Feelings" L.R.A. P (78) Materials Body Language Teacher-constructed exercises based on student needs

GRADE 10: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
STRUCTURE OF THE LANGUAGE			
2. To apply knowledge of syntax studied in Grade Nine to the improvement of sentences in composition	Practice transforming kernel sentences into sentences with various structures.	*--Rewrite the same sentence idea, but use various sentence structures *--Select sentences from a recent composition to combine into one sentence *--Manipulate the syntax in several sentences from a recent composition to produce sentences with greater effectiveness	Materials Composition: Models and Exercises 10 (71, 116, 157, 206) Language in Thought and Action Chapter 5 Language and Reality Chapters 11-15 Guide to Modern English (c.1955) Chapter 1 Essays on Language and Usage (273-81) Explorations "Usage" (77-94) Backgrounds "Usage" (81-94) Aspects "Usage" (79-90) English 10
3. To use various grammatical devices to improve rhetorical effectiveness	Rearrange words to give necessary emphasis and rewrite sentences from your own writing or from teacher-supplied exercises to achieve clarity and coherence.	--Place words in order of greatest emphasis *--Compress a word group into one word or a sentence into a clause or phrase --Place compound ideas into parallel structures --Link ideas with specific transitional words, repeated words, or pronouns which have antecedents in a previous statement	Materials English 10 (210-300) Sentence Combining The Art of Styling Sentences Comments Review and maintain junior high language structure sequence covered grades 7-9

GRADE 10: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICES			
4. To discover and describe the correlation between a given culture and the language choices made by the members of that culture	Study language used in mass media to determine how that language reflects the social values and life style of the culture.	--Identify language associated with a sub-culture in a periodical aimed at that sub-culture *--Cite one example from media of a contemporary cultural phenomenon causing a language change (politics, social movement)	Materials Language and Reality, Chapters 6, 11-15 The Silent Language Language in Thought and Action, Chapter 5 (86-9)
	Read and discuss information concerning how the language of a given culture identifies the values of that culture.	*--Define at least three words associated with a foreign culture that reflect a value system different from that in our culture (witch-doctor, king, caste system, idol, taboo, "holy cow") *--Contrast verbal taboos in two cultures (or one culture and a sub-culture) on one of these topics: death (heaven/happy hunting ground), race relations, religion, sex and bodily functions (toilet/powder room), business, politics and diplomacy, etiquette, money --Correlate the euphemisms of a culture (or sub-culture) with the values of that culture (or sub-culture)	

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	
5. To understand that the use of apostrophes in contractions and in the possessive (or genitive) case of nouns and indefinite pronouns is a matter of convention that must be observed when writing AND To understand that the use of apostrophe for conventional purposes includes its use for forming the plurals of letters and numbers written in Arabic numerals	--Take dictation of contracted words, inserting the apostrophe as needed. Make the generalizations that the apostrophe in contractions is a substitute for missing letters and that its use is a matter of convention. (We don't "hear" an apostrophe in speech.) *--Examine sentences containing apostrophes used to show the possessive case of nouns. --Make the generalizations that the apostrophe in non-contracted words usually indicates ownership or some other close relationship. In the latter case, the apostrophe is used when the phrase "of..." could be used to indicate the relationship. ("Jack's hat" is a possessive relationship, the "chair's legs" or the "road's steepness" are English-language ways of translating the more usual "legs of the chair" or "steepness of the road.") --Examine lists of the possessive forms of various types of pronouns; arrive at the conclusion that only the indefinite pronoun uses an apostrophe for possession. (i.e. "One's clothing") --Look up the rule for the use of the apostrophe to form the plurals of letters and numbers. *--Demonstrate your ability to apply the principles of the use of the apostrophe by inserting it in unpunctuated materials supplied by the teacher. *--Apply the rules for the use of the apostrophe in your own writing.	Materials Teacher-provided exercises Text references: See index headings: "apostrophe," "punctuation--apostrophe," "plurals," "contractions" --in any available classroom reference

General Concepts	Activities and Performance Goals	Resources
	The student should demonstrate the ability to:	
6. To understand that knowledge of common roots and affixes can be of some help in spelling	*--Identify roots and prefixes in a list of words prepared by the teacher. Make the generalization that the addition of prefixes does not change the spelling of the root word. Form words from a list of roots and prefixes supplied by the teacher. --Add derivational and inflectional suffixes (with the exception of plural forms) to a list of words supplied by the teacher. Refer to the dictionary for correct spelling. Make the generalization that the addition of a suffix may alter the spelling of the root word, especially if the root ends with a vowel and the suffix begins with a vowel. *--Write the plural forms of nouns supplied by the teacher. Refer to the dictionary for correct spelling. List the spelling variations of plural nouns. Make the generalization that plural noun spellings vary according to the method of pluralization ("regular" plurals, such as stops, homes, and churches; nouns with no change, such as deer or milk; plurals retained from old forms, such as oxen or children; foreign plurals, such as phenomena or crises; and replacive plurals, such as men or women).	Materials Modern Grammar and Composition Prefixes (244-5); Derivational suffixes (48-9); Inflectional suffixes (31-2, 68) Comments See other available references under similar index headings.
7. To understand that some of the common difficulties in spelling are the result of the fact that English has made extensive use of a number of roots and affixes from other languages where the spelling of these is not compatible with regular Englist phoneme-grapheme relationships.	*--Study teacher-prepared lists of words with Greek roots, such as "phonograph," "telephone," "pneumonia." Locate the part of the word that presents a difficulty in spelling; then look up the word in a dictionary to discover the Greek words from which the roots were taken. What would be the English graphemes that would occur more naturally for the pronunciation we give these words?	Materials Dictionaries References on the history and development of English Teacher-provided exercises based on the number of teacher references available in departments of English

General Concepts	Activities and Performance Goals	Resources
	The student should demonstrate the ability to:	
8. To understand that other difficulties in spelling that result from the tendency of English to borrow words from other languages results from words taken entirely into our language, with both spelling and pronunciation of the original tongue--both of which are sometimes "un-English"	*--Help to compile a list of words for foreign foods, gourmet dishes, animals, and articles of houseware or clothing that have been borrowed directly from other languages and are in current use today. Place in one column those words whose spellings and pronunciations seem "English" in their grapheme-phoneme relationships. Place in another those that present difficulties in spelling. Identify and explain the source of the difficulty. What English graphemes and/or pronunciations would be more natural to our language?	

GRADE ELEVEN

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION			
1. To compare and contrast, in writing, orally or in a mixed verbal-nonverbal form, the views of two actual persons or characters from American literature who represent opposing or different values in American life, past and/or present	Write or present an oral or mixed-media presentation in which you contrast the views of two figures (persons or characters from literature) regarding a particular aspect of the American "dream," a current American problem, or a traditional American value such as individualism, freedom of speech, material prosperity, or equality. Select from present-day public figures (in politics, the arts, or some other field), American writers (past and/or present) or characters from plays, books, or films you have studied, two figures who represent different views regarding the same problem or value.	*--Select two people or characters to be compared *--Formulate a generalization about the extent to which the two are similar and/or different in their points of view *--Cite verifiable evidence to support the viewpoint of each (illustrations, quotations, explanations) *--Determine the more effective pattern of organization (point-by-point or full treatment of one point followed by full treatment of the other) on the basis of the nature and kinds of supportive evidence you have identified --Use coordinate and/or subordinate structure with correct punctuation to indicate relationships of ideas --Use transitional devices which show comparison and/or contrast --Maintain consistency of point of view *--Compose a conclusion that develops but does not repeat the generalization	Suggested Activity for Unit II: Willy Loman and Thoreau; Philip Freneau and Wilfred Owen Unit III: Abraham Lincoln and Robert E. Lee; characters in John Brown's Body Unit IV: Horatio Alger and Ole Rolvaag Unit V: Walt Whitman and Eugene O'Neill; Thornton Wilder and Edgar Lee Masters Unit VI: Ernest Hemingway and Emily Dickinson; Jay Gatsby and Gene and Finney in A Separate Peace

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To select a problem in contemporary American life that has been a problem in the past, and to trace the changes in attitudes and solutions to the problem from some time in the past up to the present, as the problem is reflected in American literature	Trace, in writing or orally, the change in attitudes toward or proposed solutions for a current American problem such as racial equality, civil rights, private enterprise, women's rights. To document or develop your presentation, use sources limited to the media, arts, and literature. Use evidence from the works or statements of two authors in the present and two in the past. Draw a conclusion as to the nature of the problem and any changes in general point of view toward its solution that have occurred with the passage of time. Limit your written report to no more than three typed pages and an oral or mixed-media presentation to no more than eight to ten minutes. (Note: This may be an individual or small-group activity.)	*--Identify a problem in current American life that has its roots in the past *--Select four writers (two from the twentieth century and two from preceding eras) who voice a definite attitude or position in regard to the problem --Cite from their works and statements specific quotations, paraphrases, or brief summaries which are most revealing or emphatic, as well as details that present views of greatest contrast among the chosen writers *--Arrange this evidence in chronological order, beginning with the present and working back, or beginning with the past and working to the present *--Make a generalization in one or two opening sentences, or in a short "thesis" paragraph about the problem and the two major opposing views	Units III and VI: Race relations Unit IV: Civil rights for Indians Materials America: 18th and 19th Century Exposition, Weimer and Weimer Comments Relate to Interpreting Activities 2 and 3

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
EXPRESSING OPINIONS 3. To express an opinion about a particular work by an American writer or producer	Select a poem, novel, or short story by an American writer that expresses an opinion with which you agree or disagree. Write a refutation of the opinion in the form of a short theme or imitate the form (in miniature) used by the writer whose work you have chosen.	*--Select a piece of writing which expresses an opinion with which you agree or disagree --State your own opinion about the factual evidence --Use illustrations, quotations, and explanations that will convince your audience of your feelings *--Prepare an introductory statement which includes the writer's stance and your reactions to it	Suggestions for Both Activities Unit II: Miller, The Crucible; Thoreau, "Civil Disobedience"; Edwards, "Sinners in the Hands of an Angry God"; Hawthorne, The Scarlet Letter Unit III: Lincoln, "Gettysburg Address"; Douglass, Autobiography of Frederick Douglass in Two Roads to Greatness; In White America; Kaleidoscope Unit IV: "Alcatraz Proclamation"; Neihardt, "from Black Elk Speaks"; Geronimo, "His Own Story Twain, "Advice to Youth"; Kopit, Indians
	OR Select a work with a didactic purpose by any American writer or a film or television producer. State what idea, action, or opinion the writer is trying to "sell" to the reader. Express an opinion, in writing or orally, as to his success in either changing your ideas and actions or in failing to change them through his work.	--Supply information about the writer's professional background and experience --Use simple and forthright language choices for clarity --Pattern the reasons which support your opinion deductively or inductively *--Select transitional devices which will clearly establish the direction of your reasoning *--Compose a conclusion which summarizes and emphasizes the writer's influence or lack of influence on your attitudes	Unit V: Garland, "Under the Lion's Paw"; Sinclair, The Jungle; Cummings, "Pity the Busy Monster, Manunkind"; Shapiro, "The Conscientious Objector"; Baldwin, "Notes of a Native Son"; Auden, "The Unknown Citizen"; Bradbury, "The Pedestrian" Comments Relate to Interpreting Activities 2 and 3

GRADE 11:, COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To write a critical review in the form of a short personal essay or a "professional" type review, of one or more works by an American writer, artist, or song writer	Write a well-developed personal essay or a critical review in which you compare two or more works by the same writer, song writer, or artist, and in which you state a preference for one work over another or in which you take a position as to which work seems more typical of the writer's or artist's continuing interests or concerns. OR Write a short theme in which you state your personal preference for one play, poem, novel, short story, or autobiographical work by an American writer (or one work of art by an American artist, or one popular song by a well-known lyricist).	*--State a personal preference for a particular work or writer/artist *--List the characteristics which appeal to you --Limit your topic by selecting those aspects of the work which have the strongest attraction for you *--Make a generalization in one or two opening sentences in which you identify the writer, his work, and the major reasons why you have a preference for it *--Cite from the work specific quotations and brief summaries that illustrate your reasons for selecting a particular work --Include significant evidence from other works by the same writer which will support your reasons *--Compose a conclusion which reinforces your opinion	Unit II: Hawthorne, Emerson, Poe, Thoreau Unit III: Crane Unit IV: Twain Unit V: Sandburg, Faulkner, Steinbeck, Crane, Wilder, Robinson Unit VI: Dickinson, Frost, Cullen, Thurber, Hemingway Comments Relate to Interpreting Activity 5

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING PROSE AND DRAMATIC NARRATIVES			
5. To narrate a series of events involving you and another person that makes that person memorable in your life	Select from people you have known over a period of time one who is particularly memorable. Record a series of events involving yourself and the other person. Select from that series events which will focus on the other person to show the influence of that person on your life.	*--State a generalization which indicates why the person is memorable --Use memory as a source of invention --List a series of significant events which are related to one another by a common factor (another person and his influence) --Arrange the events in chronological order *--Include the other person's ideas, emotions, responses in certain situations, and attitudes which have been influential *--State any changes in behavior, values, ideas, or attitudes which are attributable to the influence of the other person --Punctuate dialogue, adhering to accepted conventions --Use appropriate transitions to indicate relationship between episodes (to one another in time and to generalization in significance) *--Write a concluding statement that focuses on the other person's influence	Suggested Activity for Units I-VI

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
6. To invent and develop a situation for a character from American fiction or drama	In groups or individually, select an event from an American play, novel, story, or film which is referred to or implied but not actually included in the narrative. Reconstruct an event or scene through expansion of details and clues supplied by the plot and characterization that could have been included in the original version. As far as possible, maintain a point of view, style, tone, and characterization consistent with that of the author. You may wish to dramatize the scene or event for the class. Discuss possible reasons why the more explicit version of the scene was not included in the original.	*--Identify language clues and details the writer uses to imply an event *--Reconstruct an implied event or scene from a narrative --Maintain characterization, point of view, tone, and style consistent with the writer *--Invent dialogue and behavior which advances some aspect of the plot *--Signal dialogue using the conventions of the selected form (fiction or drama) --Maintain a harmonious structural relationship between the scene or event and its implied position in the work --Construct a scene that is believable, that bears a probable relationship to existence, that could be a fragment of the whole --Discuss possible reasons why the writer did not include a more explicit version of the scene	Unit I: D.A. 1 (28) Unit II: D.A. J1 (44) Unit III: D.A. 2a (85), I (90) Unit IV: D.A. C (112) Unit V: D.A. 6 (146) Unit VI: D.A. B1 (188), 5 (191), 3d (203) Materials See also English 11, Tanner, for suggestions Comments Relate to Interpreting Activity 7 and Language Activity 3

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
7. To convert a portion of a narrative into a news story or to convert a news story into a portion of a narrative after comparing the treatment of narrative elements in expository narratives and in literary narratives, both fictional and nonfictional	After reading short stories, novels, biographies or autobiographies, examine the treatment of the elements of narration in "literary" narratives. Consider the use of dialogue to advance the plot, the general use of figurative and connotative language, interpretive descriptive and narrative details, and so forth. Select a news story which deals with a topic similar to one treated in a "literary" narrative. Note the similarities and differences between literary forms and the purely expository narration. Choose a portion of a literary selection by an author such as Twain, Crane, or Hemingway (who were all journalists) and convert it into a news story, or convert a news story into a portion of a narrative similar to the chosen writer's particular treatment.	For a News Story *--Include each of the elements of narration in a news "lead" --List the key events of the story in chronological order and label them according to order of importance *--Develop the lead with the information reported in either a chronological series or an order of importance *--Eliminate from the story figurative and connotative language --Avoid interpretation of events --Use a brief, easily-comprehended syntax --Follow the word limitation imposed on the story --Maintain a tone consistent with objective reporting --Choose diction understandable to a wide audience --Follow the conventions of mechanics and usage in a final draft For a Literary Narrative *--Create a meaningful narrative without an initial generalization or "lead" *--Develop an understandable chronological sequence --Create a tone through development of a setting and general use of figurative and connotative language *--Incorporate interpretive descriptive and narrative details --Focus on one of the key elements of narration--setting, character, or plot	Materials Units II, III: Comparison of fiction and news reporting of Hawthorne and Melville Unit IV: Life on the Mississippi, Innocents Abroad, Roughing It, and other works by Twain Unit V: Works of Stephen Crane Unit VI: Works of Ernest Hemingway Comments Relate to Language Activity 7

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING POETRY			
8. To write in verse form an extended definition of a universal feeling or abstract idea using a series of concrete images or a "catalog" of objects, events, impressions to develop the definition	After a group discussion of some general feelings (hate, courage, innocence), list the concrete images evoked by a particular term. Individually, organize this material into a free verse poem which extends the definition of that abstract term.	--List abstract terms *--List concrete images evoked by an abstract term --Arrange the list of concrete images into phrases with parallel structure	Unit I: D.A. C8 (12) Unit II: R.C.A. B2 (57) Unit III: D.A. G1f (85) Unit IV: D.A. N2 (125) Unit V: D.A. V7a (167-8)
9. To compose a poem in a contemporary/experimental form of your own choice that uses as subject matter a reaction to some contemporary American goal or value	Following a discussion of a particular literary work or an aspect of culture, collect a series of headlines, advertisement slogans, statements, graffiti, or book titles that express an attitude toward the values implicit in the literary work or culture. Arrange this collection into a poetic structure (i.e., a pop poem, list poem, concrete poem). In groups, identify the general attitude or value expressed in each poem.	*--Select materials which comment on the same value --Determine a pattern for organizing materials *--State the value expressed in each of these poems	Unit I: D.A. C8 (12) Unit IV: D.A. G (130) Unit V: D.A. M7 (156), V7a (168) Comments Relate to Interpreting Activity 9

GRADE 11: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
FREE WRITING			
10. To express ideas or feelings in writing for self and others	Write about something experienced, observed, or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is on cultivating "fluency" rather than "accuracy.")	Continuing Activity

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPOSITION			
1. To infer from an analysis of television programming the values appealed to by producers and/or advertisers	Participate in a class analysis of television as a medium appealing to and revealing of American values by examining one limited aspect such as balance of programming, treatment of news events, frequency of violence, sexism, or viewing habits. After formulating a guide for the investigation, collect the data. Contribute the findings to a class discussion on the values being appealed to or assumed through such programming by answering a question such as the following: Based on the findings, what ideas, guiding principles, objects, must television programmers and advertisers think the audience values?	*--List questions or topics which, when investigated, will provide enough data from which conclusions can be drawn --Devise a form on which notes can be taken --Accurately record information *--Follow the topic consistently and for a long enough period of time to draw valid conclusions --Generalize from specific data --Relate conclusions about a limited topic to a broader concept	Suggested Activity for Unit I Unit VI

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To locate, take notes on, and organize information needed by you or a group of students in class as background to the study of American life and literature	Investigate a topic by finding information in libraries, and, if relevant, by interviewing people in the community and/or writing to special sources such as government offices.	*--Select a topic of sufficient interest or need to motivate extensive and intensive investigation *--Distinguish between primary and secondary sources *--Locate several types of sources by using cross reference guides, considering a variety of topic headings for the same subject, and using indices in addition to Readers' Guide --Prepare for an interview specific questions directed toward a specific purpose *--Take notes that summarize, paraphrase, and record direct quotations *--Draw conclusions and/or inferences from facts gathered --Organize materials for a presentation	Unit I: L.R.A. H (4), O (5) - AA Unit II: L.R.A. D (37) - AA Unit IV: D.A. C4d (114), G3 (131) Comments Relate to Composing Activity 2
INTERPRETING EXPRESSION OF OPINION			
3. To analyze rhetorical devices in famous American speeches	After viewing, listening to, or reading formal persuasive speeches such as Washington's "Farewell Address," Jefferson's "Declaration of Independence," Kennedy's "Inaugural Address," or contemporary debates on American issues, distinguish rhetorical devices (i.e., metaphoric language, analogies, rhetorical questions, hyperbole) which the speaker employs to persuade his audience, from objective statements of fact.	*--State the argument and its chief supports *--Name the audience and the speaker's relation to the audience --State the unstated assumption(s) of the speaker *--Identify the rhetorical devices used by the speaker to persuade his audience *--State the probable effects of the speech with and without specific persuasive devices --Compare the advantages of seeing and listening to a speaker to those of listening to a speech or reading it; consider, for example, spontaneity, body language, intonation, pitch, visual supports, immediacy of reception	Unit II: D.A. M1 (46), N2, N3 (48) Comments Relate to Composing Activity 2

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
4. To analyze the use of rhetorical devices in works by American writers	From magazines, newspapers, or classroom anthologies, read essays or articles in which each writer takes a strong stand on a social issue, a value, or a belief. Determine the position of the writer in each and note the type of development he chooses to influence his readers--logically developed arguments, personal observations, anecdotes from personal experience, and so forth.	*--Select from the work one statement which gives the writer's position *--Describe the method of development --State the point of view in both narrative and non-narrative forms --Give examples of shifts in point of view if they occur --Estimate the level of formality and give examples from the diction to support the estimate --Identify any persuasive devices used *--Make a generalization about the writer's objectivity and support it by referring to the point of view, the choice of supporting material, and/or the diction and syntax chosen	Unit:II: D.A. M1, N1, N2 (46-8) Unit III: L.R.A. E (62); D.A. F1 (72) Unit IV: D.A. I3 (122); S.A. E (130) Unit VI: D.A. 4 (210) Materials America: 18th and 19th Century Exposition: The Individual in Society, Weimer and Weimer
5. To examine the various types of critical comment to induce the types of support and rhetorical devices most effective for persuasion and argument	Examine periodicals and newspapers to find a short critical review which focuses on a particular aspect of a book, documentary film, or novel to determine the various types of support used and to identify rhetorical devices. Evaluate the relationship of the supporting evidence to the conclusion.	*--Identify the particular audience to whom the analysis is directed *--Note terms which are defined and those which need further clarification *--Examine content and language clues to determine the organizational pattern --Outline the organizational pattern with supportive evidence cited by the writer --Cite evidence which is irrelevant to the conclusion --Write a brief statement which summarizes the writer's conclusion and the major supportive evidence he cites	Suggested Activity for Unit III Unit IV Unit V Unit VI Comments Relate to Composing Activity 4

GRADE 11: INTERPRETING

Instructional Objective	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING PROSE AND DRAMATIC NARRATIVES			
6. To compare treatment of similar general themes within narratives of one historical period or two different periods	Read and compare treatment of similar general themes in two or more works from two different historical periods to examine similarities and variations in specific theme as a reflection of the values of the times.	*--State the general theme *--State the specific treatment of the theme of each work --Identify similarities in specific themes in the works of one period --State a generalization about the values of an historical period reflected in the similar treatment of the theme --Identify similarities or differences in the specific themes in works of more than one period --State a generalization about the values of the two periods as reflected in their similar or different treatments of the theme	Unit I: D.A. H, I (27-8) Unit II: D.A. D, G (41-2), J (44), L (46), Q (49), R4 (51) Unit III: D.A. I (90) Unit IV: D.A. C (112) Unit V: D.A. A (141), G (145), J, K, L (149-55), V (166), X (171) Unit VI: D.A. A (185), V (217), Adaptation of I.A. C (183)

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
7. To recognize individual marks of an American writer's style	After having read two or more works by the same American writer, select portions of narration and dialogue which you think characterize that particular writer's style. Find examples of three or more elements of style that best illustrate the uniqueness of the writer's style. Consider such elements as metaphorical language, allusions, symbolism, understatement, rhythm, inclusion or omission of detail, proportion of dialogue to narration, use of sensory detail, sentence length and pattern, sentence beginnings, and vocabulary choices. Select the one element of style most characteristic of the writer and summarize his treatment of that element by giving at least three illustrations from each work.	*--Select portions of an American writer's works which are most characteristic of his style --Isolate three or more elements of style in a writer's works *--Identify one element that is most characteristic of a particular writer's style and select examples to illustrate his treatment of that element --Convey a general impression of the writer's style orally or in writing or through some other medium	Unit III: D.A. G (84) Unit IV: D.A. O (126) Unit V: D.A. X (171-3) Unit VI: D.A. A (185), D (190) Comments Relate to Language Activity 2 and Composing Activity 6

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
8. To understand the deviations from the conventions of "realistic" drama of some American playwrights	Read a play in which the author deviates from "realistic" theater conventions. By attempting to visualize a more realistic technique, arrive at the relation of the innovations to the purpose of the play or the nature of the playwright's material.	*--Identify the conventions retained by the playwright *--Describe the innovations (e.g., time shifts, use of narrator, and staging devices) employed by the playwright *--Identify the message of the play --Describe the effectiveness of these innovations in conveying the purpose or subject matter of the play	Unit II: D.A. Jb (45) Unit III: D.A. I1 (90) Unit V: D.A. G (146) Unit VI: D.A. V2, W2 (217-220)
INTERPRETING POETRY			
9. To determine how the form and content of poetry reflect American cultural attitudes	After reading and listening to both traditional and contemporary poems, examine their form and content to determine how they reflect and/or criticize cultural attitudes.	*--Recognize differences between traditional and contemporary poems in content (i.e., ideas, selection of concrete images, connotative words) and in poetic form (i.e., length of lines, existence of rhyme pattern, punctuation, arrangement of print) *--State specific cultural attitudes implied in the poetry --Explain how the poet's choices of poetic form and content reflect his culture --Compare the treatment of similar attitudes in selected poems with that in other genres and/or in different poems by the same or different poets	Unit I: S.A. A (31-2) Unit III: I.A. C (63) Unit V: D.A. F (145-6) Unit VI: D.A. E-J (194-205), Q (208-9) Comments Relate to Composing Activity 9

GRADE 11: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
10. To become familiar with the characteristics of a particular American poet	After reading or listening to a group of poems by an American poet and determining the characteristics of his style, (a) in groups, examine several poems, one of which is written by the poet being studied. Determine which poem is composed by the poet under study. Justify choice by citing characteristics of the poet's style. OR (b) In groups examine several poems by the poet being studied and choose the one which is most characteristic of his style.	*--Identify various elements of style *--State two or more elements that are characteristics of an author's style (content, attitude, theme, structure, diction, mechanics)	Unit III: D.A. N (96-100) Unit V: D.A. J (150-1), Q (160-2) Unit VI: D.A. E4, F, G (195-204)
FREE READING			
11. To devote some time, at home and in school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading materials that appeal to own interest *--Share personal responses with others	Continuing Activity

GRADE 11: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
THE NATURE OF LANGUAGE AND COMMUNICATION			
1. To identify difficulties in comprehension of certain American writers and to attempt to relate these to differences between the writer's and reader's use of language	Read a selection of American literature written before the 20th century to identify blocks to communication for the modern reader.	--List words no longer current --Cite allusions unfamiliar to the contemporary reader *--Describe any language conventions no longer current	Unit I: (6-7) Materials Language in Thought and Action Chapter 2 English 11, Tanner, Chapter 4 Your Language, Chapter 4 Language and Reality, Chapter 1 Teacher-constructed exercises based on students' needs Film: The Strange Case of the English Language #5691 (2 parts)
	Communicate the same message in two forms (spoken, written) to see which form communicates more fully.	*--Identify and illustrate the factors of spoken communication that enable fuller communication than written communication (pitch, stress, juncture, body language)	
	Participate in a discussion on the limitations of communication and the situations where a breakdown in communication has produced or increased social or personal difficulties.	*--Cite factors in the communicator and in the recipient of the message which impede full communication: preoccupation, voice tone, mind set, distraction, lack of interest, physical state, etc. --Conclude that even skillful communication is only approximate	
THE STRUCTURE OF LANGUAGE			
2. To analyze both word class and syntactical groupings that are either typical of a particular genre or of a particular American writer's style	Analyze examples from professional writers to determine the aspects which make up that writer's style. Experiment in one's own writing by imitating other writers' styles.	*--Identify the basic sentence pattern, the position, quantity, and types of phrases and clauses of the models --Write sentences having structures similar to those in the models (Note: Review and maintain junior high language structure sequence covered in grades 7-9)	Materials The Art of Styling Sentences Composition: Models and Exercises 11 (80-89) On Writing by Writers Modern Grammar and Comp. 11 English 11 (216-20) Comments Relate to Interpreting Activity 7 and Composing Activity 7

GRADE 11: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICES 3. To learn the characteristics of various American dialects and to understand some of the factors that cause their development	Listen to or read examples of American dialects and catagorize them according to origin and nature.	*--Give an example of at least one contribution to an American dialect from each of the following origins: geographic, political, economic --Design and administer a dialect questionnaire to identify the regional dialect of the person questioned --Distinguish "dialect" from "non-English" *--Differentiate between standard and sub-standard usage and dialectal differences --Explain the relationship between the increasing mobility of Americans and the gradual disappearance of sharp differences in regional dialects (i.e. linguistic assimilation) --Discuss additions to the American English vocabulary from foreign languages, occupations, inventions --Distinguish between American English and British English in vocabulary, pronunciation, and grammar	Unit II Unit IV Materials The Story of American English Aspects of American English English 11, Tanner, Chapter 1 Teacher-constructed exercises Films: The Strange Case of the English Language #5691 (2 parts) What is Language? #4636 (Recommended for above-average classes) Comments Relate to Composing Activity 6

GRADE 11: LANGUAGE

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	(NOTE: These resources apply to all the concepts and goals.) Materials Teacher-provided exercises Dictionaries and library references Various newspapers and periodicals with recognizable "styles" and formats Punctuation: A Writer's Handbook (361-91) Aspects of Modern English Guide to Modern English (325-40) English 11 (121-4) Modern Grammar and Composition 11 (145-62) Usage File (188-97) Your Language 5 (246-8, 325-72) Spelling: Guide to Modern English (306) Modern Grammar and Composition (166-86) Usage File (198-205, 231-2) Your Language 5 (308-21) American Writers and Works Twain, Harte: dialect, phonetic spelling Faulkner: dialect, punctuation Hemingway: punctuation in relation to style Dickinson, cummings: punctuation Hansberry, "Raisin in the Sun" Dialect poems
4. To understand that writers who attempt to duplicate regional or other types of dialects (or departures from standard English) must devise a phonetic spelling for deviant pronunciations of words that is based on the regular English alphabet system and the letter-sound relationships understood or "expected" by native speakers.	*--"Translate" a section of dialogue that appears in a selection read during the study of any one of the eleventh grade units into standard English spelling and capitalization --Write an original dialogue in a chosen regional dialogue OR --"Translate" dialogue in standard English taken from a story or interview in the newspaper into a regional dialect (preferably "Baltimorese")	
5. To understand that the use of certain types of paragraphing and punctuation marks is frequently a matter of choice-among-options and that a particular writer or editor of a periodical often adheres to his own particular preferences among these options	*--Select any writer studied during the course and state one or two generalizations about his choice of certain punctuation marks (such as the comma, dash, semi-colon, hyphen) in relation to his style --Compare the use of commas, dashes, hyphens, parentheses, underlining, semi-colons, in specific portions of newspaper or periodical articles with the "rules" governing their use in similar contexts (Use any available references or handbooks to check these rules.)	
6. To understand that all written work that is to be revised for sharing or evaluation should be checked for use of standard spelling, punctuation, and capitalization.	*--Use appropriate references (such as the dictionary, handbook of English, secretary's handbook, newspaper style book) for checking standard spellings and appropriate punctuation, paragraphing, manuscript form, and capitalization in any of your assignments that are to be revised	

GRADE TWELVE

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING EXPOSITION			
1. To present the results of independent inquiry in a written, oral, or mixed media (verbal and non-verbal) report	After locating appropriate sources and collecting information using one or more methods of investigation (see Interpreting Activity 2 for specific suggestions about sources and methods), present the results of your independent inquiry in a written, oral, or mixed-media report. In addition to the traditional short research paper, consider other methods of presentation such as generalization with an annotated bibliography; a slide-tape or film presentation; a report on firsthand observations beginning, ending, and perhaps interrupted with commentary; a demonstration with commentary; a technical report; a chart or diagram with listed comments; or any other form suitable to your topic and your special abilities.	*--Produce a collection of notes which records material in several ways: listing facts or examples, paraphrasing, quoting directly, graphically illustrating, charting or mapping, and so forth *--Construct a thesis statement which adequately limits the chosen topic and which states (or implies) the purpose and/or the attitude of the projected report *--Write a phrase or sentence outline, using parallel structures to indicate related major topics and related subtopics *--Develop an introduction that includes the thesis statement *--Develop the thesis through explanations, accumulation of facts, examples, illustrations and/or quotations with reference to the sources of information *--Arrange the support in an appropriate pattern of organization --Compose a conclusion that develops but does not repeat the thesis statement --Maintain consistency in point of view --Use a form of documentation appropriate to the formality of the report	Suggested Activity for "Independent Inquiry" Comments Relate to Interpreting Activity 2 Performance Goals Continued from Col. 3 --Use correct punctuation for direct and indirect quotations in written reports --Compress or extend material by using appropriate syntactical construction --Follow conventions of usage and mechanics and standard manuscript form in the written report

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To write an extended definition of an abstract term related to the study of a universal theme in literature, an archetypal character, or an ethnic or cultural prototype	Assuming that you are explaining to someone who has not studied this literature what is meant by a particular abstract term (such as romantic or tragic hero, alienation or aggression, the Spanish knight or bullfighter), write an extended definition of the term developing it through illustration, anecdotes from personal experience about someone who epitomizes the term, or comparison-contrast.	*--Select the term to be defined; classify and differentiate the term from others in the large group --Consider the meaning of the term from various points of view in order to choose the best focus on the topic *--Select from a variety of particulars in the form of examples, anecdotes, descriptive and/or narrative details, questions and answers --Achieve clarity through amplification, accumulation of detail --Select and maintain verb tense --Use transitional expressions and devices such as repetition and clear pronoun reference to achieve coherence --Vary the lengths of sentences for emphasis *--Follow the conventions of mechanics and usage in the final draft	Suggested Activity for MODES AND MOODS romantic hero, comic hero, tragic hero THEMES alienation, aggression, liberation ETHNIC LITERATURE the knight, the mystic, the bullfighter in Spanish literature; tribal man in African literature; the mother, the "fool," the scholar, the scapegoat in Jewish literature

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
EXPRESSING OPINIONS			
3. To take a position in regard to a serious personal decision as to its ethical or cultural "rightness" or "wrongness"	Select a character from a film, story, play, novel, or autobiography who had a particularly difficult decision to make. Try to convince him, as if you were speaking to him or as if you were writing a letter to him, that his decision was "right" or "wrong," according to your own or his standard of values. Examples Cyrano's failure to declare his love The "fixer's" refusal to confess Piggy's refusal to join Jack John and Lorraine's refusal to accept responsibility for Pignati's death Oedipus' insistance on learning the truth The refusal of the protagonist in Loneliness of Long Distance Runner to win the race	*--Write a preliminary statement of position directed to the specified audience --Express in writing an understanding of the cultural context in which the decision was made *--Develop a list of convincing reasons to support the position --Use explanations, illustrations, direct and indirect quotations from the text, and references to personal experience to develop the support --Use persuasive rhetorical devices such as juxtaposition, repetition, figurative language, connotative diction *--Choose diction and tone appropriate to the specified audience --Use the periodic sentence for emphasis --Reinforce the position in a concluding statement *--Follow the conventions of mechanics and usage in the final draft	Suggested Activity for MODES AND MOODS THEMES MAJOR WRITERS ETHNIC LITERATURE (See "Basic Experience" column for specific suggestions.)

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING PROSE AND DRAMATIC NARRATIVES 4. To develop an incident from personal experience into a short-short story or personal essay which evokes either a comic or sympathetic reader-reaction	Select as the basis of a short-short story or personal essay an incident from your childhood that seemed to be distressing to you in some way at that time. Address your account of it to an imaginary group of readers (or to your classmates) by viewing the incident, from the vantage point of time, as being exaggeratedly embarrassing or vexing. Or attempt to write the incident in such a way as to evoke your reading audience's sympathy for your distress. Use the first-person point of view. OR Develop the same incident from the third-person point of view using as your narrator an outside observer of the incident (who had no reason to identify himself with your distress) or another person--friend who shared the incident with you, or parent or sibling who either viewed your difficulty in a serious, humorous, or sympathetic way. If you wish, adopt the style of a writer whose work you have enjoyed this year.	Goals Common to All Units *--Select an incident limited enough so that it can be thoroughly developed in a short written or oral narrative --Develop a chronological sequence consistent with the purpose and chosen form (flashback, a series of events interrupted with commentary, straight chronological order) --If appropriate, develop the narrative with dialogue --Maintain consistency in point of view For Modes and Moods Units --Use diction and rhetorical devices suitable for a comic or a sentimental or near-tragic mode *--Adopt a tone or attitude toward the narrative (objective or subjective) that is consistent with the purpose For Themes Units *--Relate the central incident to a situation which is universal enough in relation to theme to evoke the desired laughter or sympathy from the readers For Writers Units *--Select a writer or work that treats similar type material --Attempt to imitate his style by adopting some of his habits of syntax, diction, or reliance on prose narrative and/or dialogue to advance narrative	Suggested Activity for MODES AND MOODS THEMES MAJOR WRITERS Comments See "Performance Goals" column for specific relationship to units in each strand

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
5. To develop a narrative based on an imaginary character in a specified "non-American" cultural setting	Assume the role of a person who is a member of another nation, race, or cultural group. By means of dramatic or interior monologue, a short-short story of no more than five hundred words, or a short dramatic scene, construct a narrative in which this central character faces a problem or must resolve a conflict that is characteristic of or peculiar to his nationality or culture. Examples --A matador facing his first bull after recuperating from a serious goring --A young African tribesman facing exclusion from a soccer team because of his color --A Spanish girl trying to gain independence from a traditional domineering father --A nobleman learning of a plot to kill his king --A world or space explorer facing probable death	Goals Common to All Units *--Limit the topic to the climactic moment *--List a chronological sequence of events to develop the conflicts --Select a point of view suitable to the development of the conflict --Maintain consistency in point of view --Control the pace of the narrative by including or excluding passages of description For Ethnic Units --Select details characteristic of the cultural setting *--Choose as subject matter a conflict characteristic of the culture or nationality --Describe a person so that something of his culture is revealed For Modes and Moods Units *--Maintain consistency in development of tone through suitable diction and rhetorical devices For Forms Units *--Select a form appropriate to the development of the specific conflict (interior monologue for internal conflict) --Follow the specific conventions of the form chosen	Suggested Activity for ETHNIC LITERATURE FORMS MODES AND MOODS (See "Basic Activity" column for a few specific examples)

GRADE 12: COMPOSING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
COMPOSING POETRY			
6. To write a poem in a deliberately chosen form where the impetus for topic, mood, or idea arises from any of the Grade 12 units	After listening to records, sharing personal experiences, viewing films, photographs, slides or a televised event, or after reading a literary work, jot down sensory impressions or reactions. In small groups, discuss the underlying relationships of the impressions, and then individually arrange the material into any recognizable poetic structure. In groups defend selection of form and diction.	*--List the sensory impressions connected with an experience *--Extract an underlying meaning from the experience --Use the underlying meaning as a guide for selection and organization of material --Choose a poetic structure appropriate for content and be able to defend its appropriateness	Any strand Comments To talk too much about form and diction prior to writing would inhibit expression of ideas. From the group discussion each student would note how well his content did or did not fit the chosen poetic form. He could then make adjustments if needed and rework his content or his form. Relate to Interpreting Activity 8
FREE WRITING			
7. To express ideas or feelings in writing for self and others	Write about something experienced, observed or thought about in any type of writing except exposition.	*--Produce a specified minimum amount of discursive writing (Note: The emphasis here is in cultivating "fluency" rather than "accuracy.")	Continuing Activity

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate his ability to:	Resources
INTERPRETING EXPOSITION			
1. To locate and outline examples of several types of paragraph or chapter organizations used in printed materials of a basically expository nature; and to cite ways that transitional devices, initial sentences of paragraphs or sections, types of supporting material, and arrangement of detail typify a specific type of organizational pattern	Select for analysis of various organizational patterns common to expository writing, at least three paragraphs from articles or portions of articles. The list of articles, or duplicated portions of articles, will be supplied by the teacher. Skim several examples until you locate at least three samples of different types of paragraph or section development, such as (1) comparison and contrast, (2) initial generalization supported by details in descending order of importance (deductive order), (3) details in ascending order of importance or emphasis, ending with a generalization (inductive order), (4) extended definition developed by several types of details, (5) chronological sequence (as in exposition of processes or in other types of expository narration), or (6) others you have studied or recognize. Outline the examples you have selected and be able to cite transitional devices, types of support, and arrangement of details that are characteristic of this type of organization pattern.	*--Recognize at least three common types of paragraph organization from clues supplied by the nature of the initial sentence, nature and arrangement of support, and types of transitions used with these particular types of development *--Use outlining as a way of demonstrating an understanding of the relationship of general ideas to supporting details and of the relative importance of details in clarifying the exposition *--Cite a variety of ways of achieving transitions from sentence to sentence, paragraph to paragraph, idea to idea--that are characteristic of a particular pattern --Recognize "mixed" patterns --Locate other examples of similar organizations in newspapers, periodicals, or other printed materials Continued from Column 4: Comments Teach this activity before assigning students the paired activities, Composing Activity 1 and Interpreting Activity 2	Suggested Activity for ETHNIC LITERATURE-Background material related to a study of the cultures of ethnic groups or nationalities FORMS-Articles about science, space, medicine for "Science in Literature"; informative articles on topics such as the Dead Sea Scrolls for "Bible as Literature" THEMES-Articles about war and sociological or psychological explanations about agression for "Man, the Aggressive Animal"; discussion of alienations for "Man Alone" MOODS AND MODES-Articles about utopias for "The Romantic Hero"; explanations in The Comic Vision of different types of comedy and essays on tragedy for "The Comic Vision and the Tragic Stance" WRITERS-Critical analyses of writers' works (to be used only after the writer has been studied); background material about cultural context of the works of one writer.

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To locate factual information on a particular topic by identifying and using sources appropriate to the topic and by developing methods of investigation suitable for the topic	From a given list of long-range activities related to one or more units studied, or from suggestions offered in the unit "Independent Inquiry," or from other personal or career interests, select a topic to be investigated. With the help of your teacher(s), school or community librarian, or an "authority" on your topic, make a list of all sources of factual information on your particular topic (libraries, businesses, industries, local colleges and universities, chambers of commerce, government offices, galleries, archives, special historical centers, and so forth.) Then choose one or more methods of research appropriate for your particular topic (such as surveys, interviews, library research, laboratory experiments, first-hand observation, and so forth.) Locate the sources and collect the factual data needed to fully explain your topic to someone else.	--Function independently *--Prepare and follow a work plan *--Identify and locate sources of information related to a particular topic --Use the sources to gather information *--Identify the most suitable method(s) to get information on a particular topic --Follow the conventions of the chosen method of investigation (using the card catalog correctly, asking good questions in an interview) *--Produce a collection of notes which records material in any appropriate way: listing facts or examples, paraphrasing, quoting directly, graphically illustrating, charting or mapping, and so forth)	Suggested Activity for "Independent Inquiry" Comments Related to Composing Activity 1

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
3. To identify and give examples of underlying expository patterns of materials presented in mixed verbal-non-verbal or entirely nonverbal media; and relate these patterns to those commonly used in expository writing AND To explain the way in which the use of a particular medium for an expository "message" causes adjustment in the types of transitions, beginnings, and developmental details because of the nature of the medium (code) itself	Analyze one mixed-media informative presentation (such as a TV documentary or program in an informative, educational series, or a documentary film) and one entirely pictorial presentation, such as a group of photographs illustrating a procedure, illuminating a problem, or something of an informative nature. Compare the organization of the elements transmitting the information to the types of expository patterns and sequences commonly used in expository writing. (See Activity 1 for examples of such patterns.) Use these questions to help you in your analysis: --What methods are used to indicate comparison and contrast as a means of transmitting information? --What kinds of details are used to develop a general idea or message? --If definitions of unfamiliar terms or objects or events are needed, what methods are used to get these across to the viewer-listener? --What sequence or arrangement of details is used to present material in order to indicate relationship of greater or less importance or emphasis?	*--Select appropriate material for this type of analysis *--State the general idea or message that the program or pictorial presentation is attempting to get across *--List the details that develop the ideas *--Describe the patterns of organization (sequence, arrangement) in terms of the elements of the media used for the presentation --Restate or relate the nonverbal elements to their verbal counterparts in a paraphrase	Suggested Activity for Units and materials mentioned in "Resources" column of Interpreting Activity 1

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING EXPRESSIONS OF OPINION			
4. To examine in communication persuasive discourse of various types	Examine student news articles, letters to the editor, advertisements and syndicated columns which support a position on a controversial topic. Analyze the accuracy, objectivity, and completeness of the support. Identify any inferences, unstated but implied assumptions, oversimplifications, and insuffiently supported generalizations. Assess the effectiveness of the expository material to support the persuasive argument sufficiently to influence the readers' ideas or actions.	*--State the position and the underlying assumptions *--Cite evidence of the accuracy and completeness through documentation of supportive evidence *--Determine objectivity through identification of persuasive devices used --Differentiate between inferences drawn from verifiable evidence and inductive inferences --Cite examples to prove any underlying assumptions or conclusions are false *--Formulate a list of questions unanswered in the selection --Compare the list with those questions which were answered in the selection to determine the balance of evidence in the article	Suggested Activity for MASS MEDIA AND COMMUNICATIONS Persuasive material on topics related to other strands: ETHNIC LITERATURE-machismo, apartheid, Arab-Israeli conflicts THEMES-women's rights, capital punishment, the mechanized society Comments: Sources of information for teachers on fallacies and persuasive devices: Preface to Critical Reading, R. Altick Language in Thought and Action, S. I. Hayakawa Resources for Modern Grammar, Conlin-Herman

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
5. To use reviews written by professional critics, reviewers or feature columnists as a guide to the selection of films, television programs, recordings, art exhibits, concerts, or reading material in which you would be interested	After reading a variety of critical reviews, select one or two that describe a work or event you think you might enjoy and that is available to you at the time. View, read, or attend the work or event of your choice. Then compare your personal reaction to that of the reviewer. If you were rewriting the review, what changes would you make?	--Identify in the review any indication of the audience to which the review is directed (clues in diction and content, direct references) *--State the reviewer's conclusions and summarize the evidence supporting it *--Agree or disagree with the reviewer's analysis --Suggest in writing or orally ways the review should be changed (for disagreement) or add to it or substitute one detail for another (for agreement)	Suggested Activity for All units in which current materials such as films, novels, television programs, music, art and dramas can be related to the unit emphases.

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING PROSE AND DRAMATIC NARRATIVES 6. To demonstrate an understanding of the narrative elements in drama by choosing production elements which are consistent with the playwright's treatment of the narrative elements	As a class, read and discuss the narrative elements of a full-length drama. Then, individually or in small groups, decide how you would stage or film a part of the play. (That is, from four scenes selected by the teacher, choose one to arrange or plan for a stage or film production.) For a stage production, consider the number and kinds of sets (experimental or traditional, the dominant colors, the "texture"), the essential props needed, the blocking of movement of actors, the lighting, the costuming. For a film production, consider the "opening-up" of scenes to locations other than the settings mentioned and some of the variations in camera angle and distance. For both, select several key lines and decide what kinds of directions you would give to the actors for the body language, intonation, and so forth. Compare the results with other students who selected the same scene to determine the variations in interpreting. Then, if possible, view a film or stage version of the play.	*--After re-reading one portion of a play, list all of the production elements which must be considered when staging or filming the scene (lighting, sets, camera angle, and so forth) *--For each production element, identify a source in the narrative which gives a clue to the way it must be handled (stage set--setting, tone; camera angle--point of view; costume--character, tone; selection of film shots--plot; and so forth --Defend the decision by describing visual elements and explaining why they were chosen --Read aloud several key lines or a passage, demonstrating through facial expression, gestures, and intonation an interpretation of the "meaning" --After reading or viewing another version, offer probable reasons for the producter's/director's/ actor's decisions regarding their interpretation of the production --In analyzing decisions made by other students, identify those which seem inconsistent with the original play and those which are possible variations but consistent with the play	Suggested Activity for Primarily MODES AND MOODS and THEMES units but also "The Bible in Literature," "Science in Literature," "The World of the Spaniard," and "Reading Shakespeare's Plays"

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
7. To interpret the basic types of conflict characteristic in long or short fiction and to demonstrate how the plot is a series of events related to the resolution of a particular conflict (For alternate activity, see next page)	Select from a teacher-supplied list of short stories and novels, one work to read and interpret. In rough form, summarize the plot. After a discussion of the various types of conflict in different plots, analyze the relationship (in the chosen work) between the central conflict in the plot and the central problem of the character. Then demonstrate an understanding of the concept that plot arises because of the nature of the character's problem by doing one of the following: either rewrite the summary, showing that plot is a series of events and at the same time, a movement toward the resolution of a character's central problem; or answer in an essay the following question: How is the resolution of the conflict in the plot related to the resolution of the character's problem?	*--Identify the elements of narration *--Report key events in a brief paragraph *--Identify types of conflict in literature *--Relate central conflict in plot with central problem of a character *--Recognize the relationship between a series of events and the development of a conflict *--Differentiate a major plot from sub-plots	Suggested Activity for WRITERS THEMES MODES AND MOODS FORMS ETHNIC LITERATURE Comments Include on the list a variety of works which, as a group, cover all types of conflict. Follow this assignment with a discussion of the way different writers resolve conflicts.

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
To read and interpret in terms of plot, character, setting, or any other element of fiction, a short story which is unfamiliar	From a teacher-supplied list of short stories, choose one to read. After briefly summarizing the plot, select one dominant element and explain (orally or in writing) how the author manages to get it across. Examples: Point of View-What is it? Does it remain constant? What is the probable reason for this point of view? What would change if it were different? Theme-State the theme in one sentence. How do the three elements (plot, character, or setting) contribute to your understanding of the theme?	*--Identify the elements of narration *--Summarize the plot by reporting key events *--Identify a dominant element *--Explain the way one element is developed in a work	Suggested Activity for WRITERS THEMES MODES AND MOODS FORMS ETHNIC LITERATURE Comments Choose this activity for less able students

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
INTERPRETING POETRY			
8. To interpret a fairly simple poem, unfamiliar to you, on a literal level; and to describe any other aspects of meaning that may arise from tone, theme, imagery, diction, or rhythmic patterns	Select any one of several poems supplied by the teacher unfamiliar to you but related in some way to other poems you have studied in class. Read the poem silently; then paraphrase its literal meaning (What it is about) in a short prose paragraph. Discuss with a small group of classmates who have chosen the same poem what other meanings, beyond the literal meaning, the poem has for you. Before you participate in the discussion, answer these questions: Does the poem say anything about human nature or a particular human type? Does the poem transmit a unique or universal emotion or feeling or experience? What is the theme of the poem, if any? Does the rhythm of the poem contribute to the tone? What are the central images? Are they conveyed by statement or figurative language or both? Be prepared to cite lines from the poem to back up your contributions to the discussion.	*--Read poetry for main ideas and details, by reading sentences as well as verses. --Distinguish between events, images, and feelings that are being transmitted --Recognize that all poetry compresses experience by being able to supply unstated or elliptical material *--State in one's own words what a poem is about *--Interpret the poem on more than one level of meaning (psychological, philosophical, sensory, experimental) by answering the questions suggested in the activity --Cite from the poem itself words, phrases, or sections to support a paraphrase or statement about theme, tone, or some other aspect of poetry that contributes to the meanings possible	Suggested Activity for Most strands in which the poetry would be an integral part of the concepts studied so that to go beyond a literal interpretation would be less difficult for students. Comments (Note: Above-average classes should be asked to complete this activity in writing, individually)
	OR Prepare, with a small group, an oral group presentation of a poem chosen by the teacher. Justify your interpretation by referring to the text of the poem.	--Give an oral interpretation of a poem that indicates to the listeners the understanding of the "meanings" and tone of the poem	

GRADE 12: INTERPRETING

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
FREE READING			
9. To devote some time, at home and in school, to individually chosen reading with the ultimate purpose of cultivating reading as a personal habit	Read personally selected material for pleasure or information or any other purpose.	*--Select reading materials that appeals to own interest *--Share personal responses with others	Continuing Activity

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
NATURE OF LANGUAGE: COMMUNICATIONS STRAND			
1. To recognize and cite examples of influences most responsible for the growth and development of the English language	Listen to and read samples of English from major periods of development (Anglo-Saxon, Middle English, Shakespearean English, and contemporary English) to identify some of the changes in pronunciation, vocabulary, and spelling that have taken place. Make any generalizations you can about directions of change on the basis of your activity.	*--From a dictated or written list of words provided by the teacher, identify the period of English (Anglo-Saxon, Middle, Elizabethan, modern) with which each is associated *--Draw conclusions as to which aspects of language--both oral and written--have changed the most. Cite examples. --Cite influences or principals that account for language development --Make predictions about the future of our language that can be logically supported by reference to changes in the past and to present trends as they are observable in mass media	Teacher-provided exercises Unit: "The Story of the English Language" Texts and References: History of English (Francis) 1-4 Miracle of Language: 39-52 Modern English and Its Heritage: 32-105; 137-150 Origins and Development of the English Language 99-216

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
2. To use the dictionary as a source of information about changes in the English language	Compare the origins of words and phrases in common use today in order to determine the various ways in which vocabulary or usage of English has changed or expanded. OR Compare entries in dictionaries for words supplied by the teacher, in regard to (1) number and range of definitions; (2) preferred pronunciations; (3) etymology; and (4) way of "labeling" usage level or standard.	*--State the differences in entries between older and more recent dictionaries --Make a list of "new" words and check dictionaries to discover (1) whether the word is listed; (2) if listed, when it was first listed *--Cite examples of ways that different dictionaries label usage levels or standards of certain words *--Cite examples of words still in common use whose meaning has altered,or whose pronunciation or spelling has changed	Teacher-provided Exercises Dictionaries in classroom (as many different editions and publishers as possible) Unabridged dictionaries and other library resources Unit: "Story of English" Texts and References: Essays on Language and Usage: 20-28, 357-383 Other classroom references on history and change in English

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
STRUCTURE OF LANGUAGE: ETHNIC LITERATURE STRAND			
3. To learn some of the reasons why it is actually impossible to give a truly accurate translation from one language to another	Read a literal translation of a passage from Spanish, Hebrew, French, German, or Russian literature provided by one of the foreign language teachers, a foreign-born student, or by a student studying the language. Convert the passage to idiomatic English. Discuss with the class the places that seem "un-English" in the literal version and share your version of a more idiomatic English. Where did you make changes? Why? Arrive at some generalizations about the difficulties a translator faces. Compare your idiomatic "translation" with the English translation of the same passage by a professional translator (in a work you have read during the study of an ethnic unit).	*--Identify and cite examples of syntactical patterns that make languages "sound" foreign or unusual in speech, dialogue, or discursive prose --Suggest appropriate ways to convert literal versions of passages from other languages into more "English-sounding" language --Explain how the syntax or vocabulary of literal translations from other languages differs from the vocabulary or word order of standard English	Teacher-provided examples of literal translations of passages taken from words being studied in class

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
STRUCTURE OF LANGUAGE: ALL UNITS			
4. To recognize that your preference for certain sentence patterns, form-class words, and syntactical constructions is a basic element in the acquisition of a personal style	Look through your own composition folder to discover personal preferences for form-class words, structures, or patterns of syntax (e.g., passive voice, intransitive verbs, abundance of adjectives, illogical or unnecessary transitions or interruptions, repetition of a particular sentence pattern). Note effective and ineffectual repetitions and overworked devices.	*--Identify and name the patterns, words, and constructions that occur most often *--Revise those preferences which encourage redundancy, vagueness, confusion, or blandness --Identify the variations in normal word order that allow stress patterns to adhere more obviously to a prosodic design --Identify the places in poetry where natural stress would be altered to increase adherence to an underlying or dominant metrical line	Student composition folders
5. To recognize that demands of prosodic design, and the conventions of poetic form often force departures from basic syntax or intonation patterns	Practice reading lines of poetry in such a way that the natural stress of English prose narrative is evident underlying the verse structure. Then re-read orally the same lines, placing stress where it would fall if the underlying metrical pattern were exaggeratedly adhered to. Analyze personal writing to discover how syntax changes when the form of written expression changes (journal entries, personal anecdotes, letters, autobiographic themes, exposition are all adaptable to this activity.)	*--Identify those forms in which sentence fragments appear most often without impairing the effectiveness of the communication --Identify the degree to which sentence patterns contain interruptions, parenthetical expressions, or repetitions and qualifications in any one form more so than another --Identify the forms in which sentences are more complex, more repetitive, more carefully constructed to achieve emphasis (coordination, subordination, parallelism, shifts in word order)	Applicable wherever there is an in-depth study of poetry or a particular poet in any unit Particularly applicable to units on Shakespeare and contemporary European poets Many activities in "Here I Am" unit; though applicable to any composing activities in any unit

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICE: WRITERS STRAND			
6. To learn to recognize a writer's characteristic "style" by noting patterns of syntax, types of diction, and levels of usage he uses habitually	Observe patterns of repetition of grammatical structure or sentence patterns as well as repetition of ideas (especially parallelism in Biblical narratives and Hebrew poetry).	(NOTE TO TEACHER: Choose and apply performance goals from the list as appropriate for specific activities.) *--Identify the syntactical elements that are repeated enough to be noticeable --Describe the levels of diction encountered in terms of the intended audience, or of the intended effect, or of the characterization of the speaker (in dialogue) --Differentiate between slang, dialect and standard levels of language --Name the sense that sensory language is emphasizing and describe the effect it produces --State a possible purpose behind a writer's choice of detail in wording	"The Bible as Literature" D.A. K-3b, c (23); A,B, C (29-37) "Out of Africa" I, 7 (64); II, A-1 (66) "The Jew In Literature" I, 2c (17)
	OR Read narratives to identify writers' use of slang, dialect, imagery, verbal irony and shifts in point of view marked by pronoun reference.		"Sillitoe and O'Connor" D.A. A-7 (5-6); B-2 (7); G-4 (10-1); H-2 (14); I-3 (15); L (17-18)
	OR Analyze syntax and diction of Russian writers with varying styles (poetic, analytical, impressionistic) to see how they use symbolism, imagery and descriptive details to illuminate themes, reveal characters and create atmosphere or tone.		"Russian Writers" D. A. A-8a, b; C-3d; D-2 (23); D-3 (24); L-6a (45); M-1b (47); M-6 (49-50)
	"Translate" or rewrite Shakespearean English into modern English, both formal and informal--whichever is more appropriate to a given passage.		"Shakespeare" D.A B (12-3); D (15)

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICE: ETHNIC STRAND			
7. To seek and cite examples of ways that language reflects cultural values, customs, personality types	Give examples from any passages of literature in the unit studied, of prose passages and dialogue where the language used seems "un-English" in its reference to alien values, customs, or personality types.	(NOTE TO TEACHER: Choose and apply performance goals from the list as appropriate for specific activities.) --State the value(s) of an ethnic culture that an ethnic expression reveals --Describe the class or social status of ethnic characters --Differentiate between the values of the ethnic culture and his own class --State the differences in social relationship or social role between the ethnic culture and his own culture --Identify textural references in character description which signal the status of that character --Define any ethnic expressions necessary to describe ethnic roles or relationships --Explain how dialectal or ethnic stresses or inflections affect meaning of description or speech --State the modern American English equivalent of ethnic words or expressions	"Sillitoe and O'Connor" Adaptations of D.A. H-2 (14) and D.A. I-3 (15) "The World of the Spaniard" D.A. C-4a (7); D-7 (9); D-8 (9); E-1c, g (15-6); E-2 (16) "The Jew in Literature" D.A. B (6-9); C (9-10) D (11); G (12-4); H (14-6); I (16-8) "The World of the Spaniard" D.A. A-1 (2-3) "Out of Africa" Intro: Music, (44-5); J (52-3)
	OR Read a variety of narratives, poetry and biography written by African writers and examine language choices to derive insight into the nature of the individual black African, his family relationship, his tribal status and his culture heritage.		"Out of Africa" Adaptation D.A. A (46); C(47); C-2 (51); K (53); C-1 (55); G (58); D (60); E (61); F (61); I-7 (6)
	OR Examine ethnic dialects or vocabulary for clues to ethnic background and for influence on other languages or cultures.		"Sillitoe and O'Connor" Adaptations of D. A. H-2 (14); I-3 (15) "The Jew in Literature" D.A D(3);G(4);B-1(7);G-1e (13); H-1e(15); I-2e(17); L-3f(20); N-4p (26)
	OR Translate ethnic sayings or expressions into modern American English without losing connotative meanings.		"The Jew in Literature" D.A.B-1c(7);B-2c(9); N-41 (25) "Out of Africa" Intro: Music (44-5) D.A. K(53); E(61); F(61); R.A.E. (63)

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICE: THEMES STRAND		(NOTE TO TEACHER: Choose and apply performance goals from the list as appropriate for specific activities).	
8. To recognize that diction and syntax can clarify or reinforce the thematic content of literature	Analyze passages from fictive and non-fictive narrative and poetry in order to draw parallels between the author's rhetorical devices and the purpose he intends. OR Choose language and rhetorical devices in composing narratives and description to convey a given theme. OR Use affective language in improvisations aimed at conveying a given theme.	*--Identify any clear departure from or interruptions of expected word order and speculate about the connection between that departure and the point of the work *--State the affective purpose of words or expressions that achieve emphasis by unusually strong connotations, strong appeals to the senses, or sudden semantic shifts --Identify sounds and rhythms that reflect or symbolize theme *--Explain how the usage level or connotation of key words and phrases affects the tone or mood of a work and, then, how that tone or mood contributes to the theme --Explain how sentence patterns or word order reflect the abstract ideas or the motives behind the literary work *--Identify comparisons upon which metaphors or figures of speech are based and explain how those comparisons clarify or illustrate the message of the work	"Man Alone" Activity #1 A-2 "Too Early Spring" (28); A-3 "Powerhouse" (30); J-8 (55-6) "Man, the Aggressive Animal" D.A. A-5 (6); I-1 (7); L-3 (9); R-4 (12) Comments: These activities can easily be adapted to any literature-based unit. They need not be done in the context of a major themes unit.

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICE: FORMS STRAND			
9. To understand that some levels of diction and syntax are more appropriate or effective for some literary genres than they are for others	Analyze how diction changes in autobiographical writing when the form changes from journal entry to personal anecdotes to letters to autobiography. OR Read and listen to recordings of various translations of Biblical narratives to ascertain the range of effects in the various styles. OR Examine passages from science fiction to see how language is deliberately distorted to give the "feel" of esoteric scientific data.	*--Discuss possible classifications for "levels" of usage and agree on a classification system with other members of the class (or adopt a system given by the teacher or suggested by an authority). Use the system to categorize the usage levels of selected passages provided by the teacher. *--Attempt to apply to science fiction, autobiographical writing of a personal and public nature, or to Shakespearean passages or Biblical translations a type of diction or level of usage associated with another genre. Explain the result.	"Here I Am--The 'I' in Autobiography" Adaptations for almost all activities "The Bible as Literature" D.A. A-2,3,4,5,6 (F8-9); D.A. B-2,3, (F9-10) D.A. C-1, 2 (F11), D.A. E-2 (F13) "The Face of Tomorow: Science in Literature" L.A. C (F18)

GRADE 12: LANGUAGE

Instructional Objectives	Basic Experiences	Performance Goals: the student should demonstrate the ability to:	Resources
LANGUAGE VARIATIONS AND CHOICE: MODES AND MOODS STRAND 10. To understand that some levels of diction and syntax are more appropriate or effective in conveying particular tones and moods associated with certain literary modes	View films and read a variety of selections with a comic purpose and discuss the language techniques employed to create a humorous effect. OR	(NOTE TO TEACHER: Choose and apply performance goals from the following list as appropriate for specific activities.) *--State whether the tone of a work is serious, comic, sarcastic or satirical *--Differentiate between connotations of words with similar denotations --Identify shift in tone that contributes to the satiric or comic mode --Restate an ironic statement to give its opposite or intended meaning --Identify the words or expressions which exaggerate description --Restate understatements or overstatements in straight-forward, undistorted manner --State the purpose and effect of repetition of language --Identify and explain the effects of absurd, illogical, or incongruous connections in sentence sequence, in juxtaposition, in figures of speech	"The Comic Vision and the Tragic Stance" Adaptation of: D.A. A (MM4-6); D.A. B (M6-9); D.A. C (M9)
	Compare the language of low comedy and tragedy to see how writers use similar language devices but for different reasons and for different effects. OR		"The Comic Vision and the Tragic Stance" D.A. E-5 (MM15)
	Identify the words or expressions which heighten the serious or eloquent tone of the pieces of literature written in a tragic or comic mode. OR		"The Comic Vision and the Tragic Stance" D.A. D-e (MM10-15)
	Read verse (both professional and student-produced) to identify the words and expressions which convey the variations of the romantic mode (ideal, sentimental, cynical) in writing. OR		"The Romantic Hero" D.A. I (27)
	Practice variations in tone of voice to see how they affect meaning; orally demonstrate irony. OR		"Satire--The Pen as Scalpel" D.A. K (17)
	Examine famous sayings to see how alterations in wording can make drastic changes in their tone. OR		"Satire--The Pen as Scalpel" D.A. L (18)
	Analyze how language creates a range of mood in satiric works.		"Satire--The Pen as Scalpel" D.A. A. (25)

GRADE 12: LANGUAGE

General Concepts	Activities and Performance Goals	Resources
MECHANICS OF WRITTEN ENGLISH	The student should demonstrate the ability to:	
11. To understand that in preparing and reporting on the required independent project for Grade Twelve, the use of standard spelling, punctuation and capitalization for written presentations (or parts of presentations) must be observed. However, the conventions appropriate to a particular mode of presentation or type of report should be adhered to if the report is not written	*--Use and adapt a variety of references available in both classroom and libraries to check proper conventions involving the mechanics of English in relation to their use in various forms of research reporting and presentations of independent projects --Select from models of note cards and bibliographical forms that appear in classroom references (or adopt the form provided by the teacher) --Adopt and use consistently an acceptable form for note cards and bibliography that must be turned in for evaluation or that are presented as part of the independent project or report (Note: Conventions for these types of records vary from text to text and from teacher to teacher. Select one from a reference in the classroom or adopt the one provided by the teacher.) --Demonstrate the ability to use a variety of dictionaries to check spelling and syllabication of troublesome words	Teacher-provided exercises based on student writing Punctuation: Guide to Modern English: 186-194; 326-237; 325-328; 385-386; 409-484; 500-504 Modern English Handbook (Gorrel and Laird): 465-496 Practice in Modern English 98-109 Resources for Modern English 405-417 Writing: Unit Lessons: 105-108
12. To recognize that written work that is to be revised for sharing or evaluation should be checked for use of standard spelling, punctuation, and capitalization	*--Use appropriate references (such as dictionaries, handbook of English, secretary's handbook, newspaper style book) for checking standard spellings and appropriate punctuation, paragraphing, manuscript form, and capitalization in any assignments that are to be revised	Spelling An Introduction to English Grammar (Stageberg): 35-44 Guide to Modern English 518-522 Modern English Handbook 508-533 Modern English and Its Heritage: 217-218 Practice in Modern English 51-52 Resources for Modern Grammar and Communication 260-268; 421-427

AN OVERVIEW OF INSTRUCTIONAL OBJECTIVES IN COMPOSING, INTERPRETING, AND LANGUAGE, GRADES 7–12

COMPOSING EXPOSITION

Grade Seven

--To present a written or oral report which develops a generalization that can be verified by observation, authority, or experience (13)
--To prepare a brief summary orally or in writing, of a factual article, or a film or television documentary (18)
--To explain a procedure you are learning or which you have mastered to an audience of listeners or readers who must also learn a similar process (19)

Grade Eight

--To develop an informal explanation of a topic, object, or idea of general interest (34)
--To write a paragraph or short theme or to organize a brief talk developed by means of highly selected details or illustrations (35)
--To write an objective description of an object, a person, or a place (35)

Grade Nine

--To present an oral or written report which classifies information gathered from some type of research (53)
--To write a short essay analyzing the particular quality of similar television programs (54)

Grade Ten

--To show the relationship between one element of a fictional or dramatic narrative and the work as a whole in an oral or written analysis arranged either inductively or deductively (69)
--To organize and assemble information in a written report intended for a specific audience (70)
--To analyze the possible organizational patterns that a response to an "essay question" might take, and to select one pattern to develop in response to the question (70)

Grade Eleven

--To compare and contrast, in writing, orally, or in a mixed verbal-nonverbal form, the views of two actual persons or characters from American literature who represent opposing or different values in American life, past and/or present (87)
--To select a problem in contemporary American life that has been a problem in the past, and to trace the changes in attitudes and solutions to the problem from some time in the past up to the present, as the problem is reflected in American literature (88)

Grade Twelve

--To present the results of independent inquiry in a written, oral, or mixed media (verbal and nonverbal) report (106)

--To write an extended definition of an abstract term related to the study of a universal theme in literature, an archetypal character, or an ethnic or cultural prototype (107)

INTERPRETING EXPOSITION

Grade Seven

-- To recognize the development of a main idea in an informative article (23)

-- To observe the ways in which visual media organize and document generalizations supported by facts (23)

Grade Eight

-- To observe and cite examples of the uses of informative data in developing "feature" articles in newspapers and periodicals, or documentaries and "special features" television shows (related to ecology, animals, or hobbies, for instance) (41)

-- To investigate in a variety of sources a topic that is being studied by the class (The topic should be one where additional information or background material is actually needed.) (42)

Grade Nine

-- To determine ways in which a generalization can be supported with concrete narrative illustrations (59)

-- To identify the details and means of presentation by which an "image" of a public celebrity is projected by the mass media (59)

Grade Ten

-- To gather information for a report through one or more types of investigation based on first-hand observation, a variety of library resources, and/or interviews (75)

-- To relate the way a topic is treated (selection, organization, and development) to the limitations and possibilities of a particular medium used to convey information (76)

Grade Eleven

-- To infer from an analysis of television programming the values appealed to by producers and/or advertisers (96)

-- To locate, take notes on, and organize information needed by you or a group of students in class as background to the study of American life and literature (97)

Grade Twelve

-- To locate and outline examples of several types of paragraph or chapter organizations used in printed materials of a basically expository nature; and to cite ways that transitional devices, initial sentences of paragraphs or sections, types of supporting material, and arrangement of detail typify a specific type of organizational pattern (112)

-- To locate factual information on a particular topic by identifying and using sources appropriate to the topic and by developing methods of investigation suitable for the topic (113)

-- To identify and give examples of underlying expository patterns of materials presented in mixed verbal-nonverbal or entirely nonverbal media; and relate these patterns to those commonly used in expository writing (114)

-- To explain the way in which the use of a particular medium for an expository "message" causes adjustment in the types of transitions, beginnings, and developmental details because of the nature of the medium (code) itself (114)

COMPOSING EXPRESSIONS OF OPINION

Grade Seven

-- To develop a brief argument from an assertion of a strongly held opinion (19)
-- To react to a TV show, movie or book in terms of personal enjoyment or distaste (20)

Grade Eight

-- To express feelings about an ending to a work and to support this reaction (36)
-- To support a position arrived at through personal observation (36)

Grade Nine

-- To express a positive or negative reaction to the portrayal of two characters who appear in different works (54)
-- To agree or disagree, orally or in writing, with a given assertion or with a statement formulated by the class, the teacher, or by a writer expressing an opinion through television or news media (55)
-- To express a personal preference for one person, object, or form of entertainment over another and to support this preference with explanatory detail (55)

Grade Ten

-- To defend a personal conviction about the author's or producer's treatment of a theme in a literary work or film (71)
-- To develop a position on a controversial issue and support it through research (71)

Grade Eleven

-- To express an opinion about a particular work by an American writer or producer (89)
-- To write a critical review in the form of a short personal essay or a "professional" type review, of one or more works by an American writer, artist, or song writer (90)

Grade Twelve

-- To take a position in regard to a serious personal decision as to its ethical or cultural "rightness" or "wrongness" (108)

INTERPRETING EXPRESSIONS OF OPINION

Grade Seven

--To identify the structure and intent of various types of persuasive materials and arrive at the major purposes of persuasion (24)
--To recognize reviews and critiques as aids to the selection of print and nonprint that may be of particular personal enjoyment (25)

Grade Eight

--To recognize the use of persuasive techniques in mass media (43)
--To analyze the arguments or details two critics with different views of the same material use to support their opinions (44)

Grade Nine

--To analyze the structure and purpose of a critical review, an essay, or a continuing newspaper or television commentary (60)
--To identify the bias of an article and to explain the methods and purposes of "slanting" that are used (61)

Grade Ten

--To recognize persuasive devices and techniques in advertisements (77)
--To analyze the validity of written arguments presented in a variety of forms and media (77)

Grade Eleven

--To analyze rhetorical devices in famous American speeches (97)
--To analyze the use of rhetorical devices in works by American writers (98)
--To examine the various types of critical comment to induce the types of support and rhetorical devices most effective for persuasion and argument (98)

Grade Twelve

--To examine in communication persuasive discourse of various types (115)
--To use reviews written by professional critics, reviewers or feature columnists as a guide to the selection of films, television programs, recordings, art exhibits, concerts, or reading material in which you would be interested (116)

COMPOSING PROSE AND DRAMATIC NARRATIVES

Grade Seven

-- To compose a resolution to a conflict (20)
-- To write a narrative based on a fictitious event from the point of view of a person in another era (21)
-- To write a short character impression (21)

Grade Eight

-- To develop one aspect of a personal experience into an expanded narrative (37)
-- To compose an original myth (37)
-- To convert a portion of a prose narrative to dialog form (38)
-- To create dominant impression in a description (38)

Grade Nine

-- To clarify the meaning of a particular personal experience with a similar experience of another person (56)
-- To create an original situation and dialog consistent with an established characterization in a story, novel, or biography (56)
-- To write a description of a natural scene or an indoor setting, adopting the point of view of an observer who is moving past or through the place he describes (57)

Grade Ten

-- To convert point of view from first person to third person (72)
-- To develop a conflict in dialogue that leads to a climax (72)
-- To compose a monologue from a character's point of view (73)

Grade Eleven

-- To narrate a series of events involving you and another person that make that person memorable in your life (91)
-- To invent and develop a situation for a character from American fiction or drama (92)
-- To convert a portion of a narrative into a news story or to convert a news story into a portion of a narrative after comparing the treatment of narrative elements in expository narratives and in literary narratives, both fictional and nonfictional (93)

Grade Twelve

-- To develop an incident from personal experience into a short-short story or personal essay which evokes either a comic or sympathetic reader-reaction (109)
-- To develop a narrative based on an imaginary character in a specified "non-American" cultural setting (110)

INTERPRETING PROSE AND DRAMATIC NARRATIVES

Grade Seven

--To demonstrate the ability to identify elements of narration (25)
--To determine the necessity of conflict to plot and characterization in narrative material (26)
--To differentiate between "round" and "flat" characters (26)
--To identify the ways narrative elements are handled in drama (27)

Grade Eight

--To explore in reading and other media variations of a universal character type (44)
--To identify the elements that create the central tone in narratives where tone is a dominant element (45)
--To observe the specialized techniques for narrating events in news stories (45)

Grade Nine

--To understand that in both fiction and nonfiction, authors carefully select details to create the desired image of a character (61)
--To observe ways in which universal or recurrent themes are treated in various genres (62)
--To observe ways by which narrative material is adapted from one medium to another (62)

Grade Ten

--To differentiate between general themes and specific aspects of general themes in literature and to understand that a work often treats more than one general theme (78)
--To recognize the result of a choice of a certain point of view on the reader's perception of a series of narrative events (78)
--To recognize the relationship between the narrative elements and production elements of a play (79)

Grade Eleven

--To compare treatment of similar general themes within narratives of one historical period or two different periods (99)
--To recognize individual marks of an American writer's style (100)
--To understand the deviations from the conventions of "realistic" drama of some American playwrights (101)

Grade Twelve

--To demonstrate an understanding of the narrative elements in drama by choosing production elements which are consistent with the playwright's treatment of the narrative elements (117)
--To interpret the basic types of conflict characteristic in long or short fiction and to demonstrate how the plot is a series of events related to the resolution of a particular conflict (118)
--To read and interpret in terms of plot, character, setting, or any other element of fiction, a short story which is unfamiliar (119)

COMPOSING POETRY

Grade Seven

--To demonstrate an ability to establish a visual design based on a repetitive pattern (22)
--To write a poem in a simple, closed poetic pattern (22)

Grade Eight

--To write a short narrative poem or a long fragment of a narrative poem (39)
--To convert selected material into a folk ballad (40)

Grade Nine

--To convert sensory impressions first into a descriptive paragraph and then into a short poem (58)
--To create sensory images through a nonprint presentation to accompany an oral reading of a poem (58)

Grade Ten

--To compose a poem which develops a particular meaning, feeling, or "theme" (73)
--To express in poetic form a new view of a familiar object (74)

Grade Eleven

--To write in verse form an extended definition of a universal feeling or abstract idea using a series of concrete images or a "catalog" of objects, events, impressions to develop the definition (94)
--To compose a poem in a contemporary/experimental form of your own choice that uses as subject matter a reaction to some contemporary American goal or value(94)

Grade Twelve

--To write a poem in a deliberately chosen form where the impetus for topic, mood, or idea arises from any of the Grade 12 units (111)

INTERPRETING POETRY

Grade Seven

-- To recognize and point out the elements of repetition in several arts (visual, plastic, musical) (27)
-- To understand that the entire range of human experience is suitable subject matter for poetry (28)
-- To give an oral reading of a short poem (28)

Grade Eight

-- To induce the characteristics of narrative poetry through wide reading of narrative verse, and to compare the treatment of poetic narrative with that of prose narrative (46)
-- To prepare an oral interpretation of a narrative poem (46)

Grade Nine

-- To determine how the poet elicits sensory responses through the use of imagery and other devices (63)
-- To discover the function of connotation in transmitting the "meanings" or feelings of a poem (63)

Grade Ten

-- To identify the points of view in narrative and dramatic poetry and state the advantages or possible reasons for selection of the chosen point of view (79)
-- To interpret poems with several layers or "levels" of meaning (literal, philosophical, sociological, psychological) (80)

Grade Eleven

-- To determine how the form and content of poetry reflect American cultural attitudes (101)
-- To become familiar with the characteristics of a particular American poet (102)

Grade Twelve

-- To interpret a fairly simple poem, unfamiliar to you, on a literal level; and to describe any other aspects of meaning that may arise from tone, theme, imagery, diction, or rhythmic patterns (120)

THE NATURE OF LANGUAGE

Grade Seven

--To extend your background of knowledge about the forms of communication (verbal/nonverbal) and the forms of language (spoken/written) (29)

--To differentiate between the oral and written versions of a language, demonstrating the communication advantages and limitations of each (29)

Grade Eight

--To understand the objectivity of denotative language (48)

--To understand the relationship between personal experience and connotative language (48)

Grade Nine

--To recognize the various types of figurative language in discourse and explain the use of figurative language in relating an experience or idea more vividly (64)

--To understand that all figurative language is based on comparisons of essentially dissimilar items (64)

Grade Ten

--To understand that meaning is frequently communicated nonverbally, either exclusively or in combination with language, and that both forms of a communication share language principles (81)

Grade Eleven

--To identify difficulties in comprehension of certain American writers and to attempt to relate these to differences between the writer's and reader's use of language (103)

Grade Twelve

--To recognize and cite examples of influences most responsible for the growth and development of the English language (122)

--To use the dictionary as a source of information about changes in the English language (123)

THE STRUCTURE OF LANGUAGE

Grade Seven

- -- To identify types and functions of words and the positions which they assume in the basic sentence patterns (30)
- -- To understand that English communicates verbal meaning through combinations of approximately 33-37 sounds and through related word groupings by varying pitch of voice, emphasis or stress, and length of pause between word groups (31)

Grade Eight

- -- To understand the structure of phrases and clauses and their functions as analogous to the functions of form class words (substitutions and expansions) (49)
- -- To use knowledge of the intonational system and word order of English as one means of determining word groups that naturally work together meaningfully (50)

Grade Nine

- -- To realize the infinite number and varied nature of sentences that can be generated from basic sentence patterns (65)
- -- To learn a graphic system for indicating the various intonation patterns for English sentences of different types and to practice this system (or systems) by superimposing them on written sentences that may be subject to varying oral interpretations and intonation patterns (66)

Grade Ten

- -- To apply knowledge of snytax studied in Grade Nine to the improvement of sentences in composition (82)
- -- To use various grammatical devices to improve rhetorical effectiveness (82)

Grade Eleven

- -- To analyze both word class and syntactical groupings that are either typical of a particular genre or of a particular American writer's style (103)

Grade Twelve

- -- To learn some of the reasons why it is actually impossible to give a truly accurate translation from one language to another (124)
- -- To recognize that your preference for certain sentence patterns, form-class words, and syntactical constructions is a basic element in the acquisition of a personal style (125)
- -- To recognize that demands of prosodic design, and the conventions of poetic form often force departures from basic syntax or intonation patterns (125)

LANGUAGE VARIATIONS AND CHOICES

Grade Seven

- To recognize the influence on language choices of the communicator's purpose and the context in which the communication takes place (32)

Grade Eight

- To recognize factors that create dialect and idiolect (51)

Grade Nine

- To recognize the difference between standard and nonstandard forms of English and the situations in which these forms have personal and social relevance (67)

Grade Ten

- To discover and describe the correlation between a given culture and the language choices made by the members of that culture (83)

Grade Eleven

- To learn the characteristics of various American dialects and to understand some of the factors that cause their development (104)

Grade Twelve

- To learn to recognize a writer's characteristic "style" by noting patterns of syntax, types of diction, and levels of usage he uses habitually (126)
- To seek and cite examples of ways that language reflects cultural values, customs, personality types (127)
- To recognize that diction and syntax can clarify or reinforce the thematic content of literature (128)
- To understand that some levels of diction and syntax are more appropriate or effective for some literary genres than they are for others (129)
- To understand that some levels of diction and syntax are more appropriate or effective in conveying particular tones and moods associated with certain literary modes (130)

MECHANICS OF WRITTEN ENGLISH

Grade Seven

- To recognize that many difficulties in English spelling result from variable letter-sound relationships, particularly among vowels and roots in affixes (33)
- To understand that the intonation pattern indicating word-group relationship in speech is an aid to some types of punctuation (mainly terminal punctuation and internal punctuation used to indicate natural pauses in speech) (33)
- To understand that the use of apostrophes in contractions and in possessive case nouns or pronouns is a matter of convention (33)

Grade Eight

- To understand that intonation in speech may be an aid to punctuating introductory, interrupting, or nonrestrictive phrases (52)
- To recognize that for ease of reading, specialized conventions of punctuation, capitalization, and paragraphing are necessary to set off dialogue (52)
- To observe the specialized punctuation, capitalization, and paragraphing in business letter forms (52)
- To observe that the knowledge of the principles of syllabication and the vowel principles that relate to them are an aid to spelling (52)

Grade Nine

- Through the use of phonemic transcription, to understand more fully the many possible letter combinations which represent English sounds (68)
- To recognize that the capitalization and punctuation of written titles is a matter of convention (68)
- To recognize that natural intonation is of some aid in punctuating compound and/or complex sentences but that much of the punctuation is determined by convention related to ease of reading (68)

Grade Ten

- To understand that the use of apostrophes in contractions and in the possessive (or genitive) case of nouns and indefinite pronouns is a matter of convention that must be observed when writing AND (84)
- To understand that the use of apostrophe for conventional purposes includes its use for forming the plurals of letters and numbers written in Arabic numerals

  To understand that knowledge of common roots and affixes can be of some help in spelling (84)
- To understand that some of the most common difficulties in spelling are the result of the fact that English is a language that has made extensive use of a number of roots and affixes from other languages where the spelling of these roots and affixes is not compatible with regular English phoneme-grapheme relationships (85)
- To understand that other difficulties in spelling that result from the tendency of English to borrow words from other languages results from words taken entirely into our language, with both spelling and pronunciation of the original tongue--both of which are sometimes "un-English" (86)

Grade Eleven

-- To understand that writers who attempt to duplicate regional or other types of dialects (or departures from standard English) must devise a phonetic spelling for deviant pronunciations of words that is based on the regular English alphabet system and the letter-sound relationships understood or "expected" by native speakers (105)
-- To understand that the use of certain types of paragraphing and punctuation marks is frequently a matter of choice-among-options and that a particular writer or editor of a periodical often adheres to his own particular preferences among these options (105)
-- To understand that all written work that is to be revised for sharing or evaluation should be checked for use of standard spelling, punctuation, and capitalization (105)

Grade Twelve

-- To understand that in preparing and reporting on the required independent project for Grade Twelve, the use of standard spelling, punctuation and capitalization for written presentations (or parts of presentations) must be observed. However, the conventions appropriate to a particular mode of presentation or type of report should be adhered to if the report is not written (131)
-- To recognize that written work that is to be revised for sharing or evaluation should be checked for use of standard spelling, punctuation, and capitalization (131)

PART II: General Abilities and Skills Related to Composition, Reading, and Language

INTRODUCTION

A point of view which has permeated English curriculum development in Baltimore County is that language arts skills and abilities should be taught in the context of whole experiences, total discourse situations, and not as fragmented ends in themselves. In grade level curriculum guides, reading, writing and language skills are integrated in the development of a series of activities in which individuals or groups of students might naturally be engaged at a particular age, interest, or ability level. Similarly, in Part I of this bulletin, clusters of performance goals are related to key experiences which have been designated as "basic" for a particular grade level.

In Part II our intent is to continue emphasizing the "wholeness" through which skills are developed by showing the relationship of suggested performance goals for one activity to those general abilities and skills involved in the total process. Consequently, the skill lists show, in the case of writing, how certain skills are clustered in various stages of composing; in the case of reading, how certain skills are clustered on literal and interpretive levels and how those clusters are differentiated in various genre; and in the case of language, how certain skills either reflect an actual sequence, 7-12, in some categories such as in "The Structure of Language," or reflect the selection of a particular grade level for the development of a single topic such as in "The Nature of Language."

RELATIONSHIPS OF WRITING SKILLS TO THE TOTAL WRITING PROCESS

We have learned in the past, from research and practical experience in teaching, that it is folly to list specific *skills* (such as the "comma in direct address," or the "appositive as a means of compression") on a specific grade level. It is not that the use of the comma is in itself unimportant, nor that a good writer should not have at his disposal a number of ways to compress what he wishes to say--but that such grade-leveled lists of skills tend to produce negative teaching and learning. The reasons for this are complex, but one can say that listing specific grade-level writing skills tends to make a specific skill the end in itself, the raison d'etre, of composition, rather than emphasizing the more accurate relationship of a specific skill to "good writing" as *means* to an end. The plethora of skill lists produced by school systems and textbook publishers in the past has produced numbers of drill exercises and activities separated from the total writing process and often unrelated to the kinds of writing individuals or groups of students might naturally be engaged in at a particular age, interest, or ability-level. The *best* result that such direct attention to specific mechanical skills (or organizational patterns or stylistic devices) has produced has been a rather self-conscious attention to the "How" of writing rather than to a concentration of the "Why" and "What" and "To Whom" of writing. This should lead to a sincere and clear statement of the writer's purpose and subject matter, and to a legitimate reason for him to revise and proofread and apply to his finished product the specific writing skills that would improve his work in the sense of making his meaning more available to whatever readers he has addressed.

The crux of the problem for teachers of writing has been, and will continue to be, the relationship of *what* the writer wishes to convey to *how* he says it. There is no dichotomy between these phases of the writing process; yet anyone who has ever written or who has ever tried to help someone improve his writing knows that writing is the most complex verbal task one undertakes and that there must be some way to analyze the writing process in a way that makes a consistent teaching-learning stance possible. Every teacher has read papers (or letters or reports) that seem to be interesting, even engrossing in content or intent, but that miss the mark by a slipshod attention to structural design, or that are marred by inaccurate spellings, punctuation that clouds rather than clarifies, paragraphing that seems more dependent on whim than on logic. But we have also read more papers than we care to remember that said nothing of interest, value, or importance but that demonstrated an enviable control over spelling and mechanics.

How to get both clarity and coherence, unity and interest--and attention to the ways in which these attributes of all good writing are achieved? We have chosen to adopt the view, more and more widely accepted by rhetoricians and educators, that unless we expect pupils to perform adequately in "whole" writing experiences--each of them emphasizing the unity of the writing process, and unless we relate these experiences and goals in writing to the total school program and to writing interests and needs outside the school, we cannot help people to perform adequately on the mechanics of writing that contribute to, but do not dominate, effective writing of all kinds. We cannot expect pupils to perform well in the mechanics of writing except as they see the need to apply the principles of editing in an effort to make what they wish to or have to say more readable and pleasurable to their projected readers. For these reasons, we emphasize the total writing task first, the abilities to express oneself in numbers of different writing forms second, and the specific skills and abilities required to complete a task successfully third. This placement does not imply that one ability or skill is more important than another; rather it stresses the dependence of abilities and skills on the total writing act.

To avoid separating skill development from the total composing process, we have listed specific skills as they might be taught in the context of developing a composition. Using the following outline, we cross-referenced the sub-categories with the performance goals in Part I of this bulletin. We then listed clusters of related skills which might be developed during a particular stage of writing. Although the levels within the clusters range from simple to complex, we do not attempt to suggest the grade level on which any one should be developed. Instead, we recommend that teachers regard them as suggestions for specific competencies to be developed in teaching composition. Needless to say, the choice of the specific skills to be taught should be made on the basis of students' needs and abilities.

*OUTLINE OF GENERAL ABILITIES IN WRITING: AN OVERVIEW OF SKILL CHARTS

I. Prewriting: The student should demonstrate the ability to

- A. Participate in activities to generate ideas for writing.
- B. Select a subject of his own or choose among options assigned by the teacher.
- C. Identify an actual audience and an occasion for writing or hypothecate these for the purpose of the assignment.

*(Note: Although these abilities show progression through stages of a process, they are not rigidly sequential. The writer may be halfway through the stage of organizing when he recognizes the need to revise a thesis made in the first stage.)

II. Planning, Organizing, and Preparing the First Draft: The student should demonstrate the ability to

A. Establish a focus for the topic and a limitation which is appropriate for the suggested length or intended scope of development.

B. Compile in note form information, impressions, or experiences appropriate to the intended writing purpose.

C. Formulate a general statement which introduces a body of information, which presents a reaction or position in argumentation, or which, either explicitly or by implication, anticipates the development of an experience or feeling.

D. Differentiate between general statements and particular support in exposition and persuasion, between major and minor events or characters in narration, between prominant and less prominant details in description or poetry.

E. Select a pattern of organization appropriate to the purpose, subject matter, and intended readers.

F. Plan an introduction and conclusion appropriate to the purpose and pattern(s) of the assignment.

G. Follow the conventions of any special form of writing.

III. Refining: The student should demonstrate the ability to

A. Select language appropriate to the audience, situation and purpose.

B. Use syntactical structures for greatest clarity and emphasis.

C. Use devices for coherence that assist the reader in following the selected pattern of organization.

D. Adhere to the conventions of usage and mechanics in writing for a public audience.

A NOTE ABOUT FORMAT

The main purposes of the following skill charts are to show in abbreviated form all of the abilities and skills involved in the writing process, regardless of grade level, and to show how some of these are differentiated from one type of writing to another. To indicate the frequency of occurrence across grade levels, we have cross-referenced the general abilities using the following code: E-Exposition, O-Expressions of Opinion, N-Prose and Dramatic Narratives, P-Poetry. All of the above categories are in the composing sequence of the grade level. The number following the letter refers to the number of the activity in the composing sequence. The number in parentheses is the page number.

GENERAL SKILLS AND ABILITIES IN COMPOSING

Students should demonstrate the following abilities and skills in composing:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
PRE-WRITING						
A. Participate in activities to generate ideas for writing in one of the following ways:	0-4 (19)	Implied in all →			N-5 (91)	
1. List impressions of or reactions to an external or internal stimulus. 2. Express a strongly held feeling or value judgment. 3. Choose from a list of generalizations the one which is appropriate to a given stimulus. 4. Participate in or observe acting-out activities to generate ideas. 5. Recall personal experiences.						
B. Select a subject of his own or choose among options assigned by the teacher.	E-1 (18)	E-1 (34)	E-1 (53)	E-2 (70)	E-2 (88)	E-1 (106)
1. Extract from a list of ideas or impressions one to be pursued. 2. Develop initial ideas, reactions, or impressions by investigating information in library resources or in other media, by observing or interviewing, by recalling or inventing experiences.						
C. Identify an actual audience and an occasion for writing or hypothecate these for the purpose of the assignment.	0-4 (19)	E-1 (34) E-3 (35)	N-7 (56)	E-2 (70) 0-5 (71)		
1. State and describe the audience (real or imaginary) for whom the composition is intended. 2. Decide on the intent or purpose of the writing (to inform, to persuade, and so on). 3. Select a point of view and tone consistent with the purpose and the audience.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
PLANNING, ORGANIZING, AND PREPARING THE FIRST DRAFT						
A. Establish a focus for the topic and a limitation which is appropriate for the suggested length or intended scope of development.						
--For expository or persuasive topics,	E-2 (18) E-3 (19)	E-2 (35) E-3 (35)			O-4 (90)	
1. Survey the subject matter to determine the amount and type of information available. 2. Reduce or expand the number of aspects to be covered according to the suggested length of the assignment. 3. Establish a tentative controlling idea which provides an overview of the central aspects of the topic or anticipates the development of these points.						
--For literary-imaginative topics,	P-10 (22)	N-6 (37)	N-6 (56)			N-4 (109) N-5 (110)
1. In a narrative, limit the amount of time or extent of action to a degree which permits concrete and specific development. 2. Establish a tentative statement of "meaning" or theme which provides a control over the development of the narrative. 3. In writing description or poetry, establish a single impression or feeling to be conveyed.						
B. Compile in note form information, impressions, or experiences appropriate to the intended writing purpose.	E-2 (18)			E-2 (70) O-5 (71)	E-2 (88)	E-1 (106)
C. Formulate a general statement which introduces a body of information (for exposition)	E-1 (18) E-2 (18)	E-1 (34) E-2 (35)	E-1 (53) E-2 (54)	E-1 (69) E-3 (70)	E-1 (87) N-7 (93)	E-1 (106) E-2 (107)
OR						

Students should demonstrate the following abilities and skills in composing:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
which presents a reaction or position in argumentation (for persuasion)	0-5 (20)	0-4 (36)	0-3 (54) 0-4 (55)	0-4 (71) 0-5 (71)	0-3 (89) 0-4 (90) N-5 (91)	0-3 (108)
OR						
which either explicitly or by implication, anticipates the development of an experience or feeling (for description, narration, or poetry).	P-9 (22)	N-5 (37) N-9 (38)	N-6 (56) N-8 (57) P-9 (58)	N-6 (72) P-9 (73) P-10 (74)	N-7 (93) P-9 (94)	N-4 (109) N-5 (110) P-6 (111)
1. Distinguish among levels and types of abstractions (ideas), degrees of intensity (feelings), or climactic and anticlimactic relationships in narrative. 2. Formulate an opening statement embodying the most general, most intense, or most important idea or impression (with the exception of narration and poetry where ordinarily no introductory statement is made.) 3. In objective writing, qualify the generalization for greater accuracy by using such terms as many, some, most, sometimes, usually, often, to indicate number and/or frequency.						
D. Differentiate between general statements and particular support in exposition and persuasion, between major and minor events or characters in narration, between prominant and less prominant details in description or poetry.						
--For exposition and persuasion, provide explanatory support, factual in nature, to convey information or to support an opinion.	E-3 (19)	E-1 (34) E-2 (35)	E-1 (53) E-2 (54) N-6 (56)	E-1 (69) E-2 (70) 0-4 (71)	E-1 (87) E-2 (88) 0-3 (89) 0-4 (90)	E-1 (106) E-2 (107) 0-3 (108)
1. Differentiate between report, inference, and judgment. 2. Include evidence to verify reports. 3. Develop illustrations to clarify generalizations.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
--For real or imaginative narratives and poems, choose details which convey the general sense of an impression, feeling, or experience being developed.	N-6 (20) N-7 (21) N-8 (21) P-9 (22) P-10 (22)	N-6 (37) N-7 (37) N-9 (38) P-10 (39) P-11 (40)	0-4 (55) N-6 (56) N-7 (56) N-8 (57) P-9 (58) P-10 (58)	0-5 (71) N-6 (72) P-9 (73) P-10 (74)	N-5 (91) N-6 (92) P-8 (94)	N-4 (100) N-5 (110) N-6 (111)
1. Include sensory details appropriate to the chosen subject.						
2. Select events which are significant in developing the meaning in a narrative.						
-- For all types of writing, evaluate the particulars for relevance, accuracy, and completeness.	E-1 (18) E-3 (19) 0-4 (19)	E-1 (34) E-2 (35) E-3 (35) 0-4 (36) 0-5 (36)	E-2 (54) 0-4 (55) N-6 (56)	E-1 (69) N-6 (72) P-9 (73)	E-1 (87) 0-4 (90)	E-1 (106) E-2 (107) 0-3 (108)
1. Use the controlling idea such as the general statement in exposition or dominant impression in description to determine relevance of supporting details.						
2. Select developmental details appropriate to the purpose, tone and background of the audience.						
3. Accurately observe and record significant concrete detail so that the reader can reconstruct the experience or impression conveyed in literary-imaginative writing.						
4. Establish the authenticity of objective writing by verifying accuracy of quotations, revising illustrations for brevity and clarity, drawing accurate inferences from facts, eliminating emotional appeals which distort the subject and avoiding logical fallacies.						
5. Convey a subjective or objective reaction to the content by choosing from options in diction and syntax.						
E. Select a pattern of organization appropriate to the purpose, subject matter, and intended readers.						

Students should demonstrate the following abilities and skills in composing:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
--Use a simple pattern of classification of major and minor support for organizing information and expressions of opinion.	E-2 (18)	0-4 (36)	E-1 (53)	E-2 (70) 0-5 (71)	0-3 (89)	E-1 (106) 0-3 (108)
1. List major ideas to be used to support the generalization. 2. Write a short topical outline showing the differentiation between major and minor support (class and sub-class). 3. Avoid overlap in the sub-classes. 4. Use an outline as a guide for determining the proportion of space for each part of the organization.						
--Develop a pattern of comparison-contrast.			E-2 (54) 0-3 (54) 0-5 (55) N-6 (56)		E-1 (87)	
1. Use the common element to be compared or contrasted as the controlling idea in the topic sentence. 2. Develop a point-to-point organization or one detailing all of one element and all of another. 3. Parallel matching elements. 4. Select and arrange details according to the purpose of the comparison.						
--Arrange details in chronological order.	E-3 (19) N-7 (20)	N-9 (38)	N-7 (56)	N-8 (73)	E-2 (88) N-5 (91) N-7 (93)	N-5 (110)
1. Include a beginning, middle, and end to the narrative. 2. Completely record the steps in a process. 3. Establish in a narrative the three essential characteristics of time, movement, and meaning. 4. Develop and resolve a conflict through a series of events.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
5. In literary narratives, vary natural chronology with flashbacks where such compression is desirable.						
6. Control the pace of a narrative by including or excluding descriptive details.						
--Use combinations of these and others in longer papers.						
F. Plan an introduction and conclusion appropriate to the purpose and pattern(s) of the assignment.	E-1 (18) N-6 (20)		E-1 (53) E-2 (54) 0-5 (55) N-6 (56) N-7 (56) N-8 (57)	0-4 (71)	E-1 (87) E-2 (88) 0-3 (89) 0-4 (90) N-5 (91)	E-1 (106)
--For expository and persuasive writing.						
1. Use a generalization of one or more sentences as an introduction (Number determined by length of the total composition).						
2. For longer papers, develop an introductory paragraph either by stating a general topic and gradually reducing it to a controlling focus, by using an anecdote, by selecting an emphatic quotation, by giving significant background material, or by other suggested techniques.						
3. Compose a conclusion which develops but does not repeat the generalization (one which, in effect, answers the question "So what?").						
--For narrative writing.						
1. Develop an introductory sentence or short paragraph that either establishes a setting, introduces a character, or initiates the action.						
2. Choose a solution consistent with preceding events.						

Students should demonstrate the following abilities and skills in composing:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
--For descriptive writing.						
Write an introduction which either states the dominant impression or indicates that the description will follow a spatial or other type of organizational pattern						
G. Follow the conventions of any special form of writing.						
--Myth		N-7 (37)				
--Drama	N-6 (20)	N-8 (37)	N-7 (56)	N-7 (73) N-8 (73)	N-5 (91) N-6 (92)	
1. Devise or imitate a consistent way of signalling the speaker. 2. Use stage directions to indicate characters' actions and manner of speech. 3. Use present tense verbs in stage directions. 4. In dramatic monologues, indicate pauses, use ellipses, or devise some other means to show that a listener is present. 5. Suggest production elements such as lighing, costumes, set design which are consistent with the meaning of the play.						
--Poetry	P-9 (22) P-10 (22)	P-10 (39) P-11 (39)	P-10 (58)	P-9 (73) P-10 (74)	P-8 (94) P-9 (94)	P-6 (111)
1. Create simple patterns of repetition in sounds, lines, and/or stanzas. 2. Follow the special characteristics of forms such as hauku, tanka, and cinquain. 3. Arrange words, lines, and/or stanzas according to the meaning to be conveyed.						
--News story					N-7 (93)	
--Business letter			0-4 (55)			
--Research reports: formally or informally acknowledge sources		0-5 (36)	E-1 (53)	E-2 (70) 0-5 (71)		E-1 (106)

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
REFINING						
A. Select language appropriate to the audience, situation, and purpose. (See also Categories I and III of the Language Sequence. "The Nature of Language" and "Language Variations and Choices" for additional skills.						
--For all types of writing, choose diction that clarififies meaning.	E-2 (18) E-3 (19)			E-2 (70)	N-7 (93) 0-3 (89)	0-3 (108)
1. Choose denotative language accurately to clarify information. 2. Choose words with meaning generally understood by the specified audience. 3. Define unfamiliar terms by synonyms, examples, or other appropriate methods. 4. Decide whether diction is to aid in compression or elaboration. 5. Use special verbal options such as figurative language and other types of rhetorical devices for clarity, variety, and emphasis.						
--For persuasive writing, choose words that are connotative in value, but that avoid deliberate trickery or transparent manipulation of the audience.	0-5 (20)	0-4 (36)				
--For imaginative writing, choose words to transmit a sensory impression.	N-6 (20)	N-9 (38)	N-8 (57)	P-9 (73) P-10 (74)		N-4 (109) N-5 (110)
1. Use concrete words, especially nouns and verbs. 2. Select connotations that convey the desired tone. 3. In writing dialog, choose diction appropriate to the character who is speaking.						
B. Use carefully chosen syntactical structures (See Category II of the Language Sequence, "The Structure of Language" for specific skills on each grade level.)	E-2 (18)	E-3 (35) E-3 (35)			E-1 (187) N-7 (93)	E-1 (106) E-2 (107)

Students should demonstrate the following abilities and skills in composing:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
C. Use devices for coherence that assist the reader in following the selected pattern of organization. 1. Select words that indicate relationship among ideas: addition (e.g., first, second, next); contradiction (e.g., however, but, on the other hand); certainty (e.g., indeed, no doubt, to be sure, the fact remains. 2. Use a term or idea from a preceding paragraph to introduce the next ("paragraph hooks.") 3. Use careful repetition of key words, synonyms, and pronouns within and between paragraphs. 4. Maintain consistency in point of view with appropriate and consistent pronoun reference.	E-3 (19)	E-2 (35) E-3 (35)	0-3 (54) 0-4 (55)	E-1 (69)	E-1 (87) 0-3 (89) N-5 (91)	E-2 (107)
D. Adhere to the conventions of usage and mechanics in writing for a public audience (See Categories III and IV of the Language Sequence, "Language Variations and Choices," and "Mechanics of Written English" for specific skills on each grade level.)	E-1 (18) 0-5 (20)	0-4 (36) N-7 (37)	E-1 (53)	E-2 (70)	N-7 (93)	E-1 (106) E-2 (107) 0-3 (108)

THE RELATIONSHIP OF INTERPRETING SKILLS TO THE TOTAL READING PROCESS

The ultimate goal of the student in viewing, listening, or reading is to attain meaning. The achievement of this goal results from a complex language-processing behavior which involves the simultaneous interaction of the student's cognitive, creative, and critical abilities before, during, and after the interpreting experience. This interdependency of the component skills which constitute the interpreting process makes it impossible to create a sequential listing of the general abilities and skills. We can, however, provide a spectrum of skills from which the teacher can select skills that mutually reinforce one another.

No attempt has been made to give special attention to particular interpretation skills specifically related to viewing and listening, because the relationship of the reading, viewing, and listening processes makes it possible to correlate the following skill lists with all three areas. For the most part, the general abilities and skills are directly related to verbal interpretation. The skill lists are more comprehensive than those listed in the Scope and Sequence portion of this handbook, but not all inclusive because of the limitation of space.

In developing a basic learning experience, the teacher must not only consider the complexity of the interpreting process and the non-sequential nature of the skills involved in getting meaning, but also, the relative conceptual difficulty of the reading material. Literature presents special problems in interpretion. Literary works are verbal structures that have a complex unity. The content is the record of intellectual and emotional reactions of authors in many ages to recurrent human experiences. Form imposes unity on the content by ordering recurrent motifs, archetypes, myths, narrative elements, point of view, theme, tone and language. Within the cultural and literary contexts of a particular work, the reader begins to discover the fullness of meaning by careful examination of the content or literal level which involves an understanding of events, of relationships among characters, of the interrelationships of the narrative of elements, and the relationship of the author's experience to the world as he conceives it. The interpreter increases his insights into possible meanings and sources of his affective responses to literature. The highest level of involvement with literature occurs for the interpreter when he can analyze the text for such elements as tone, theme, and point of view so that the literature becomes part of his own experience. The teacher should remember that regardless of the analysis of the text, there are many variables that result in many interpretations of a piece of literature.

The most proficient use of the interpreting process is demonstrated when the student can function independently. As the student increases in maturity, he attains a greater competency in interpreting; therefore, the complexity of the materials he is to interpret and the sophistication of the task he is to perform are primary considerations of the teacher who is planning instructional objectives.

On a continuum of complexity that might have a simplified version of the *Odyessy* at one end of the scale and Joyce's *Ulysses* at the other, at what point can a particular student reinforce skills he already possesses and at the same time develop new proficiencies? On a continuum of performance tasks that might have "List three facts stated in this article" at one end of the scale and "Analyze the use of rhetorical devices in works by American writers" at the other, at what point can a particular student function with a marked degree of independence? How can the teacher assure continued growth toward independence for each student? Literature as a "subject" is not an organized body of knowledge such as nuclear physics or calculus. There are no universally agreed upon criteria for interpreting the content and structure of a work. The material itself offers the opportunities and sets the limitations for teaching interpretation skills. The teacher must consider the questions: "What elements of the literature are dominant in the work?" "Which are the ones I should stress to meet the students' diagnosed needs?"

Therefore, the teacher should frequently review and reinforce those skills a student already possesses. It cannot be said too often that the single most important principle that must be kept in mind is to begin where the student is and build on his strengths. The teacher's main consideration is the selection of appropriate materials and provision of performance tasks which will challenge the student to grow in independence.

Instead of attempting to provide a sequence of skills, we have listed specific skills as they are related to the kinds of materials to be interpreted, both expository and literary, and to the various levels of meaning. This spectrum of related skills provides the teacher with possible options to be exercised in planning learning experiences which will meet the needs and abilities of the student.

An Outline of General Abilities and Skills in Verbal Interpretation

I. Interpreting all materials - general abilities and skills

  A. Arrive at the literal meaning of all materials
    1. Survey the material to be read.
    2. Arrive at the meanings of words in a particular context by employing word recognition clues and professional aids.
    3. Discriminate between generalizations and supporting details.
    4. Recognize that the subject matter suggests the order and method of development used by the author.
  B. Arrive at significant interpretations beyond the literal level
    1. Analyze the author's probable intent and its relationship to the reading, listening, and viewing audience.
    2. Analyze the inferental level.
    3. Relate the author's ideas, thesis and conclusions to life experiences and to the larger contexts of society and culture.

II. Interpreting persuasive materials - specialized abilities and skills

  A. Arrive at the literal meaning of persuasive materials
    1. Analyze the author's use of logic.
    2. Analyze the author's use of persuasive devices.
  B. Gain insights beyond the literal level
    1. Draw conclusions about selectivity of materials.
    2. Infer the author's implicit purpose.

III. Interpreting narrative prose - specialized abilities and skills

- A. Arrive at the literal meaning of narration
  1. Follow the plot line.
  2. Reconstruct characterization from verbal clues.
  3. Identify settings and establish their relationship with the other elements of narration.
  4. Determine point(s) of view and possible reasons for selection.
- B. Gain insights beyond the literal level
  1. State major and minor themes.
  2. Infer the tone or mode of a work.
  3. Determine the elements that are characteristic of a particular writer's style.

IV. Interpreting dramatic narrative - specialized abilities and skills

- A. Visualize the dramatic narrative
  1. Use stage directions to visualize and reconstruct the drama.
  2. Analyze the playwright's use of dialog to advance plot and develop character.
- B. Project action through oral interpretation
  1. Use effective speaking skills.
  2. Assume role(s) by using effective dramatic devices.

V. Interpreting poetry - specialized abilities and skills

- A. Arrive at the literal meaning
  1. Identify literary and rhetorical devices that contribute to a poem's total effect.
  2. Respond to the aural stimulus of poetry.
- B. Arrive at significant interpretations beyond the literal level
  1. Analyze the multiple levels of meaning of the content of a poem.
  2. Identify the poet's intent.

VI. Synthesizing broad literary concepts - suggested examples of questions to elicit broad generalizations

A NOTE ABOUT FORMAT

The main purpose of the following skill chart is to show how certain skills are clustered on literal and interpretive levels and how those clusters are differentiated in various genre. To indicate the frequency of occurrence across grade levels, we have cross-referenced the general abilities using the following code: E-Exposition, O-Expressions of Opinion, N-Prose and Dramatic Narratives, P-Poetry. All of the above categories are in the interpreting sequence of the grade level. The number following the letter refers to the number of the activity in the interpreting sequence. The number in parenthesis is the page number.

GENERAL SKILLS AND ABILITIES IN INTERPRETING

Students should demonstrate the following abilities and skills in reading:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
INTERPRETING ALL MATERIALS-GENERAL ABILITIES AND SKILLS						
ARRIVE AT THE LITERAL MEANING OF ALL MATERIALS						
Survey the Material to Be Read a. Skim the title, subheadings, initial and concluding statements to survey the general context of material. b. Project questions or major ideas to be presented in material. c. Reread the initial statements, and concluding statements to follow the main idea or thesis over several paragraphs, to isolate words that in themselves are concepts or processes, to restate the major idea or thesis using synonyms for long phrases, substituting words and phrases for clauses.	Applies to all reading	→	→	→	→	→
Arrive at Meanings of Words in a Particular Context by Employing Word Recognition Clues and Professional Aids a. Comprehend the meaning of a particular word by using the author's explicit clues for definition, i.e., synonyms, examples, and footnotes. b. Discriminate between words which are similar in phonetic structure and configuration but not in meaning. c. Employ context clues. d. Use phonetic analysis of basic phonetic elements such as single consonants in monosyllabic and polysyllabic words, consonant blends, consonant diagraphs, single vowels, vowel diagraphs, dipthongs, silent letters. e. Apply phonetic generalizations to gain word recognition. f. Employ structural analysis to differentiate between the root word and affixes and/or inflectional endings and determine the effect of affixes and/or inflectional endings on the root word, to identify the contracted form of a word and distinguish from the possessive word form, and to apply syllabication generalizations to gain word recognition. g. Determine word origins, derivations, semantic variations, appropriate meanings, synonyms, antonyms by using a dictionary or thesaurus.	Applies to all reading	→	→	→	→	→
Discriminate between Generalizations and Supporting Details a. Isolate supporting details to determine their relationship to the major idea in a selection. b. Distinguish between relevant and irrelevant evidence, verifiable evidence and opinion.	E-1(23) E-2(23) 0-3(24) 0-4(25)	E-1(41) 0-3(43) 0-4(44)	E-1(59) E-2(59) 0-3(60)	E-1(75) E-2(76) 0-3(77) 0-4(77)	E-1(96) E-2(97) 0-3(97) 0-4(98) 0-5(98)	E-1(112) E-2(113) E-3(114) 0-4(115) 0-5(116)

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
c. Distinguish among statements based on observation, inferences, and hearsay, establish the conditions of the evidence such as first-hand observation or memory and state the limitations of given evidence.						
d. Select important ideas and details depicted by graphic devices such as illustrations, diagrams, and maps.						
e. Identify use of selectivity and manipulation of detail.						
f. Identify the hierarchy of importance in ordering detail.						
g. Distinguish among various degrees of abstraction.						
h. Isolate qualifying words such as many, more, no, most, only, almost and how they change meaning.						
i. Identify elements of time, distance, and space to determine their effect on meaning.						
j. Interpret shifts in meaning in word usage and their effect.						
k. Summarize evidence which supports a particular idea or thesis by relating the parts to the whole.						
Recognize that the Subject Matter Suggests the Order and Method of Development Used by the Author						
a. Identify transitional devices which signal organizational patterns.	E-1(23) E-2(23) 0-3(24) 0-4(25)	E-1(41) 0-3(43) 0-4(44)	E-1(50) E-2(59) 0-3(60)	E-1(75) E-2(76) 0-3(77) 0-4(77)	E-1(96) E-3(97) 0-3(97) 0-4(98) 0-5(98)	E-1(112) E-2(113) E-3(114) 0-4(115) 0-5(116)
b. Isolate chronological or sequential patterns.						
1. Differentiate between cause and effect.						
2. Identify the cause-effect indicators.						
3. Identify the use of narrative and/or descriptive patterns to amplify explanations of the parts.						
4. State the sequence of events.						
5. Identify the use of time indicators.						
6. Determine how the chronology of narration is subordinate to the causes and effects of what happened.						
7. Sequence steps in a process and state the relevancy of each step to the total process.						
c. Isolate patterns of classification of major and minor ideas						
1. Distinguish among levels of generality.						
2. Differentiate between abstract and concrete words.						
3. Find details and determine if they adequately support the generalization.						
4. Determine whether a general overview has served or whether running commentary has been called for.						
5. Identify the hierarchy of the importance in ordering details.						

Students should demonstrate the following abilities and skills in reading:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
d. Isolate comparison and contrast patterns of organization.						
1. Determine the signifiers of comparison.						
2. Analyze how parallel syntactical structures are used to equate ideas.						
3. See the relationship of the use of details to comparison-contrast within a sentence.						
4. Recognize that comparison-contrast may be developed point to point in one sentence or adjoining sentences or developed by full treatment of one point followed by full treatment of the other.						
e. Determine the effect of using mixed organizational patterns to convey ideas.						
ARRIVE AT SIGNIFICANT INTERPRETATIONS BEYOND THE LITERAL LEVEL						
Analyze the Author's Probable Intent and His Relationship to the Reading, Listening, and Viewing Audience						
a. Determine the writer's explicit and implicit message	E-1(23) E-2(23) 0-3(24) 0-4(25)	E-2(42) 0-3(43) 0-4(44)	E-1(59) E-2(59) 0-3(60) 0-4(61)	E-1(75) E-2(76) 0-3(77) 0-4(77)	E-1(96) E-2(97) 0-3(97) 0-4(98) 0-5(98)	E-1(121) E-2(113) E-3(114)
b. Infer the writer's intent from the inclusion or omission of detail, from the juxtapositions he uses.						
c. Identify from the author's language and selection of detail his purpose, tone and attitude.						
d. Identify any shift or change in point-of-view and determine its effect on the reader.						
Analyze the Inferential Level						
a. Differentiate between inferences drawn from verifiable evidence and inductive inferences.	All of the above	→	→	→	→	→
b. Draw conclusions or inferences from facts presented.						
c. Differentiate between connotative and denotative language choices and determine their effect on meaning.						
d. Evaluate the consequences of acting on a conclusion drawn.						
e. Suggest possible alternative conclusions.						
Relate the Author's Ideas, Thesis and Conclusions to Life Experiences and to the Larger Contexts of Society and Culture						
a. Establish meaning by reference to experiences.	All of the above	→	→	→	→	→
b. Compare and contrast evidence presented to illustrations and examples in life experiences.						
c. Judge the validity of information by comparing to known experiences.						
d. Summarize the ideas presented and demonstrate how they apply to a solution or a problem.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
e. Compare new concepts to previously held concepts.						
f. Predict how a particular author would solve a problem.						
g. Apply concepts to solving problems, express ideas in general discussion.						
h. State the relevancy of the content to experience.						
INTERPRETING PERSUASIVE MATERIALS-SPECIALIZED ABILITIES AND SKILLS						
ARRIVE AT THE LITERAL MEANING OF PERSUASIVE MATERIALS Analyze the Author's Use of Logic	0-3(24) 0-4(25)	0-3(43) 0-4(44)	0-3(60) 0-4(61)	0-3(77) 0-4(77)	0-3(97) 0-4(98) 0-5(98)	0-4(115) 0-5(116)
a. State the issue and the key supports which convey the author's position.						
b. Cite the details that lead to an inference.						
c. Cite techniques used by the author to establish common ground with the audience.						
Analyze the Author's Use of Persuasive Devices						
a. Distinguish among the various rhetorical devices used in the presentation of an argument, i.e., analogy, hyperbole, metaphor, irony, classification, comparison and contrast.	All of the above	→	→	→	→	→
b. Isolate humorous modes of persuasion (exaggeration, understatement, satire, sarcasm, stereotyping).						
c. Differentiate among propaganda techniques such as juxtaposition, transfer, used to persuade a reader or listener.						
d. Distinguish the key statements from the attention-getting devices, i.e., opening narrative, startling statistics or details, quotations, rhetorical questions.						
e. Identify faulty reasoning which ignores, obscures, or diverts the argument, i.e., possible arguments or details the author has ignored, irrelevance of a reason, fact, image or illustration, over-generalization or over-simplification.						
GAIN INSIGHTS BEYOND THE LITERAL LEVEL Draw Conclusions about Selectivity of Material	0-3(24) 0-4(25)	0-3(43) 0-4(44)	0-3(60) 0-4(61)	0-3(77) 0-4(77)	0-3(97) 0-4(98) 0-5(98)	0-4(115) 0-5(116)
a. Use clues of proportion to determine which ideas are to be considered more important to the writer's intent.						
b. Assess with the help of the teacher, the writer's qualifications, background, and source of authority for dealing with a topic.						

Students should demonstrate the following abilities and skills in reading:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
c. Evaluate the author's use of graphic devices to achieve his purpose.						
Infer the Author's Implicit Purpose						
a. Decide whether the author's purpose is explicit or has to be inferred.						
b. State possible reasons for a writer's tone or change of tone.						
c. Infer the author's implicit purpose and the expected audience response.						
INTERPRETING NARRATIVE PROSE- SPECIALIZED ABILITIES AND SKILLS						
ARRIVE AT THE LITERAL MEANING OF NARRATION Follow the Plot Line	N-5(25) N-6(26)	N-7(45) P-8(46)	N-5(61) N-6(62) N-7(62)	N-5(78) N-7(79)	N-6(99)	N-6(117) N-7(118)
a. Follow a chronological sequence of events, restate the plot.						
b. Reconstruct chronological sequence in stories where the time order has deliberately been distorted.						
c. Locate the central problem or conflict around which the plot revolves.						
d. List the "separate" events in a story and establish the relationship of cause and effect among them.						
e. Differentiate between the major plot and subplot(s).						
Reconstruct Characterization from Verbal Clues	N-5(25) N-6(26) N-7(26)	N-5(45) P-8(46)	N-5(61)	N-5(78)	N-6(99) N-8(101)	N-6(117) N-7(118)
a. Distinguish between major and minor characters.						
b. Use the clues to characterization the author provides to develop a rounded or "stereotyped" impression: How the character is described; what the character says; what others say about him, their reactions to him; what the character thinks; what the author says about him.						
c. List the recurrent characteristics that identify a particular character.						
d. Establish the relationship between a character's motivation and his behavior.						
e. Distinguish between a stereotyped character and a round character.						
f. Determine how the author uses selectivity of detail to achieve a particular purpose in non-fictional narratives.						
Identify Setting(s) and Establish Its Relationship with the Other Elements of Narration	All of the above	→	→	→	→	→
a. State the time(s) and place(s) in which the actions of the story take place.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
b. Recognize the devices the author uses for writing setting into and throughout a story.						
c. Evaluate the relation of the events in the plot to the character's motivations and abilities in regard to their consistency.						
d. Recognize variations of standard or archetypal plots.						
e. Evaluate the degree of universality in plots.						
f. Explain the relationship of the solution of the central problem in terms of the events leading up to it; give an opinion on the consistency of the solution to preceding events.						
Determine Point(s) of View and Possible Reasons for Selection				N-5(61) P-8(79)	N-6(99) N-7(100) N-8(101)	N-6(117) N-7(118)
a. Identify the point of view (or points of view) that the author has chosen.						
b. Distinguish between the narrator and the author.						
c. Select those pronouns that signal dramatized first person and anonymous narrator third person point of view.						
d. Recognize places in a story where the point of view changes; explain possible reasons for the shift and the effect on the reader.						
e. Give an explanation of possible reasons for the choice of one point of view rather than another.						
f. State the advantages or disadvantages for a particular story in changing a point of view (for example, from omniscient to first-person).						
g. Give an oral summaryof the effect on a story of a change in point of view.						
GAIN INSIGHTS BEYOND THE LITERAL LEVEL State Major and Minor Themes			N-6(62)	N-6(79) N-7(79)	N-6(99) N-7(100)	N-6(117) N-7(118)
a. Arrive at a theme(s) by inference from other elements in a story.						
b. State the theme(s), or central concern of a work in one sentence.						
c. Give examples of ways in which the plot, characterizations, setting, tone, or point of view contribute to theme; state which of these elements of narration is most important in conveying theme(s).						
d. Discuss or give opinions as to the universality of the theme(s).						

Students should demonstrate the following abilities and skills in reading:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
e. Identify variations on the same theme in more than one work.						
f. Identify thematic content on more than one level.						
g. Share knowledge of ways similar themes have been treated in films, plays, other stories, experience or life.						
Infer the Tone or the Mode of a Work						
a. Identify a central mood or tone in stories where mood is a dominant element.		N-6(45)		N-7(79)	N-6(99) N-7(100) N-8(101)	N-6(117) N-7(118)
b. State an impression of tone or mood by selecting several adjectives that seem to synthesize or summarize the mood.						
c. Explain the effect of connotative language on the establishment of a particular mood.						
d. Recognize the means by which the author has created a mood (word choice, characterization, etc.).						
e. Select details that evoke emotional responses such as humor, anger, fear, sadness, etc.						
f. Transpose the tone of a short selection by rewriting or retelling.						
g. Select elements of characters' dress, behavior, and dialog which contribute to the tone of a work.						
h. Differentiate between varieties of humorous tones--farcical, satiric, ironic, etc.						
i. Differentiate between sentimentality and tragic or romantic, between sad and pathetic.						
Determine the Elements that Are Characteristic of a Particular Writer's Style			N-5(61)	N-6(78)	N-7(100)	N-7(118)
a. Identify word choices which are unique to a particular writer.						
b. Examine a writer's technique in achieving economy and conciseness, simplicity.						
c. Determine ways in which a writer achieves originality by avoiding trite expressions and cliches.						
d. List characteristic examples of a writer's diction and syntax.						
e. Differentiate among casual, standard and formal styles.						
f. Determine how a particular writer conveys information, projects a suggestive quality, and arranges particulars for emphasis (parallelism, repetition, etc.).						
g. Examine linguistic devices used by a writer, i.e., metaphoric language, qualifiers, subordination and coordination.						

INTERPRETING DRAMATIC NARRATIVE-SPECIALIZED SKILLS AND ABILITIES

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
VISUALIZE THE DRAMATIC NARRATIVE Use Stage Directions to Visualize and Reconstruct the Drama a. Reconstruct the setting from the playwright's description. b. State the relation of the setting(s) in the play to the changing or dominant mood. c. Interpret stage directions as either indications of character's feelings, behavior, or ideas. d. Interpret parenthetical expressions as either indications of characters' feelings and behavior or the writer's commentary on his character's feelings, behavior, or ideas. e. Visualize the setting and physical movement of the characters.	N-8(27)	N-5(44) N-6(45)	N-5(61) N-6(62)	N-7(79)	N-8(101)	N-6(117)
Analyze the Playwright's Use of Dialog to Advance Plot and Develop Character a. Determine the function of asides and soliloquies. b. Identify the audience in dramatic and interior monologues and the writer's purpose for employing monologue and infer a character's motives, feelings, and thoughts whenever these are left unstated.	All of the above	→	→	→	→	→
PROJECT ACTION THROUGH ORAL INTERPRETATION Use Effective Speaking Skills a. Read the work orally, maintaining stress and intonation patterns, appropriate volume, rate and enunciation. b. Translate the speech patterns of a character in a consistent manner. Assume Role(s) by Using Effective Dramatic Devices a. Demonstrate gestures and movements which are clues to a character's personality. b. Name non-verbal elements which contribute to the meaning of a play. c. List all production elements which must be considered when staging or filming a play. d. Role-play additional situations where the characters in a play might function to develop consistency of characterization.	All of the above	→	→	→	→	→

Students should demonstrate the following abilities and skills in reading:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
INTERPRETING POETRY-SPECIALIZED ABILITIES AND SKILLS						
ARRIVE AT THE LITERAL MEANING						
Identify Literary and Rhetorical Devices that Contribute to a to a Poem's Total Effect	P-9(27) P-10 (28)	P-8(46)	P-8(63) P-9(63)	P-8(79) P-9(80)	P-9(101)	P-8(120)
a. Read syntactical units as if poetry were prose by using punctuation and content as aids to interpretation, by rearranging unusual syntax into more normal word order, and by analyzing grammatical interrelationships.						
b. Identify the subject matter or topic of a poem.						
c. Explain the significance to the understanding of a poem of such poetic conventions as capitalization of lines, and spacing to indicate stanzaic breaks in thought.						
d. State the relationship between the design of the poem and the mood or tone of the poem.						
e. Analyze each of the patterns within a poem to establish the design that unifies all the patterns.						
f. Isolate poetic devices of compression and literally reconstruct the figurative expression or syntactical arrangement.						
Respond to the Aural Stimulus of Poetry	P-9(27) P-10 (28) P-11 (28)	P-9(46)	P-8(63) P-9(63)	P-8(79)	P-9 (101)	P-8(120)
a. Listen to an oral interpretive reading of a poem to analyze the interrelationship of rhythm, rhyme, content and meaning.						
b. Select repeated words, rhyme, sounds, rhythms (stress patterns) that form the design of a poem.						
c. Substantiate the observation that structure, sound devices, and figurative language can complement the tone or theme and enhance the mood created for the reader.						
d. Identify and explain any sound devices used by poet to help to convey the meaning, mood, theme (alliteration, assonance, consonance, onomatopoeia).						
ARRIVE AT SIGNIFICANT INTERPRETATIONS BEYOND THE LITERAL LEVEL						
Analyze the Multiple Levels of Meaning of the Content of a Poem	P-10 (28)	P-8(46)	P-8(63) P-9(63)	P-9(80)	P-9 (101)	P-8(120)
a. Identify one aspect of meaning in a poem beyond the literal (e.g., personal, thematic, sociological, psychological, philosophical, autobiographical).						
b. Paraphrase different levels of meaning in a poem, i.e., the literal level, sensory or imagistic.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
Identify the Poet's Intent a. Classify poet's apparent purpose (e.g., to teach, to share his experience, to correct, to express feelings). b. Identify the poet's attitude toward the subject of his poem. c. Relate the poet's life to illuminate the content of his poem whenever the poem has significant autobiographical implications. d. State two or more elements that are characteristic of a poet's style.	All of the above	→	→	→	→	→
SYNTHESIZING BROAD LITERARY CONCEPTS-SUGGESTED EXAMPLES OF QUESTIONS TO ELICIT BROAD GENERALIZATIONS						
What does this work tell us about human nature in general--man's capacity for good and evil, his will to power, his capacity for lov[illegible]is proneness to seek reasons to justify his behavior?	Wherever applicable	→	→	→	→	→
What does this work tell us about man's relations to other men in political and social groups, about his responsibility to others in relation to himself, about his assumption of civic duties and obligations, about his "patriotism"?						
What does this work tell us about man's capacity for determining the course of his own life; about his need for guidance beyond his own reason and will?						
What does this work tell us about man's sense of what is right and wrong; what is worthy of giving one's life for?						
How would a particular work be classified? Consider the distinguishing characteristics of expository materials, persuasive-argumentative materials, various forms of narrative prose (fictional and non-fictional), poetry and drama.						
What interrelationships exist among the parts of a work, and what is the relative significance of each part to the whole?						
What relationship exists between the content of a work and its form?						
How does a particular work clarify, support or contradict the reader's concept of his own value system?						

THE RELATIONSHIP OF THE LANGUAGE SEQUENCE TO THE PROGRAM

Unlike either the composing or the interpreting sections of this bulletin, the language sequence is a compilation of clearly defined units of study which already appear in our curriculum guides or which will be developed during the junior high revision next year. The difference can be attributed to the fact that this area does cover a body of material--concepts--subject matter--about language, whereas the composing and interpreting sections are concerned with skill development. As a result, the chart (which is not a "skill list" as the other two are) has been divided into the four general areas which appear as categories in Part I of the bulletin: "The Nature of Language (NL)," "The Structure of Language (SL)," "Language Variations and Choices (LVC)," and "Mechanics of Written English (M)."

The goal of the committee which developed this section in Part I was to devise one general activity for each category on each grade level. Needless to say, the intent was not to limit the teaching of language; it was, instead, to establish the absolute minimum which must be taught to each student. On all grade levels, the teacher should diagnose students' language needs and interests and use this chart as a guide to teaching, reinforcing or expanding concepts taught on lower grade levels.

OUTLINE OF GENERAL CONCEPTS AND ABILITIES IN LANGUAGE

I. The Nature of Language: The student should
  A. Demonstrate an understanding of the nature of communication, both verbal and nonverbal.
  B. Demonstrate an understanding of the effect of denotative and connotative language on the objectivity or subjectivity of a message.
  C. Identify figurative language and use it effectively.
  D. Describe the development of the English language by referring to the changes in vocabulary, spelling, and syntax, and relating these changes to the cultural context in which they occurred.

II. The Structure of Language: The student should
  A. Recognize the relationship between sound and meaning.
  B. Recognize and classify form class words and phrase or clause substitutes.
  C. Recognize and vary sentence patterns for greater effectiveness.

III. Language Variations and Choices: The student should

  A. Choose language according to the purpose, situation, and audience.
  B. Recognize and describe varieties of American English.

IV. Mechanics of Written English: The student should

  A. Determine appropriate punctuation by recognizing and understanding standard conventions.
  B. Develop a sensitivity to intonation as an aid to identification of sentence structure.
  C. Determine correct spelling through understanding of basic rules.
  D. Recognize the factors which influence spelling and make it difficult.

A NOTE ABOUT FORMAT

The code used in the format follows the same pattern used in the composing and interpreting sequences.

GENERAL SKILLS AND ABILITIES IN LANGUAGE

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
THE NATURE OF LANGUAGE						
A. Demonstrate an understanding of the nature of communication, both verbal and nonverbal.	NL1(29)			NL1(81)	NL1(103)	
1. List a variety of ways to communicate a given message and determine the most effective for particular situations and audiences.						
2. Select from various given situations the sender of a message, the receiver of a message, and the message itself.						
3. Identify in a given message the meaning or idea, the form through which it is communicated, and the code or "language" used to encode the message.						
4. Explain and/or demonstrate the process of encoding and decoding verbal messages in speech and writing and nonverbal messages through body movement, facial expressions and gestures.						
5. Identify personal strengths and weaknesses in communicating through various verbal and nonverbal modes.						
6. Explain the changes which occur in the nature of communication when the distance between the sender and the receiver changes.						
7. Cite those characteristics which make language the most effective and commonly used way of communicating.						
8. Illustrate the limitations of written language in reproducing variations in pitch, stress, and juncture.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
Additional activities in the composing and interpreting sequences:	CE1(18) CO4(19) CO5(20) IO4(25)	CE1(34) CE3(35) CN6(37) IO3(43) IO4(44)	CN6(56) CN7(56) CN8(57) IE1(59) IO3(60) IO4(61)	CE2(70) CN7(72) CN8(73)	IO3(97)	IE3(114) IN6(117)
B. Demonstrate an understanding of the effect of denotative and connotative language on the objectivity or subjectivity of a message. (For additional skills in interpreting denotative and connotative language and choosing among these language options in composing, refer to the section "Interpreting Poetry" in the interpreting skill chart and A under "Refining" in the composing skill chart.) 1. Identify and cite examples of the variations in denotative meaning which a particular word can assume in different contexts. 2. Distinguish words with widely accepted objective meanings from words with personal meanings. 3. List abstract words which are generally defined according to personal experience.		NL1,2(48)				
Additional activities in the composing and interpreting sequences:	CO5(20) CN6(20)	CE1(34) CE3(35) CO4(36) CN8(38) IE1(41) IN6(45)	CN9(57) CP10(58) IP8(63)	CN6(72) IE2(76) IO4(77)	CN7(93) IO4(98) IP9(101)	CN4(109)
C. Identify figurative language and use it effectively. (For additional skills in interpreting and using figurative language, refer to A under "Refining" in the composing skill clusters and the section "Interpreting Poetry" in the interpreting skill clusters.) 1. Differentiate among the basic types of figurative language. 2. Recognize that all figurative language is based on comparisons of essentially dissimilar items.			NL1,2(64)			

Students should demonstrate the following abilities and skills in language:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
3. Identify the various purposes of figurative language (compression, clarity, originality, interest).						
Additional activities in the composing and interpreting sequences:			IP8(63)	CP9(73) CP10(74)	CN7(93)	IO3(108)
D. Describe the development of the English language by referring to the changes in vocabulary, spelling and syntax and relating these changes to the cultural context in which they occurred. 1. Identify the three major periods in the development of the English language and tell some of the more important events in each period. 2. Identify, and give examples, from reading and direct observation, of the ways in which the language reflects the culture of a nation. 3. Predict characteristics of a future language based on references to past trends. 4. State reasons why a language changes. 5. Identify some other languages that have had an influence on the English language, and give illustrations of the influence. 6. Use a dictionary to learn the etymology of a word, to check standard spelling, and to clarify word use. 7. Use the etymology of a word to trace its changes and, in turn, place its origin in a particular period in the development of English.	Stress in literature programs where applicable.					NL1,2 (122-123)
THE STRUCTURE OF LANGUAGE						
A. Recognize the relationship between sound and meaning 1. Discriminate between English sounds and non-English sounds. 2. Recognize that English selects from many sounds. 3. Use pause and intonation as a guide to punctuating. 4. Use intonation to determine word groups in a sentence.	SL4(31) M7(33)	SL4(50) M6(52)	SL4(66) M8(68)		M5(105)	M12(131)

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
5. Graphically indicate variations in intonation patterns by using symbols to mark stress, pitch, and juncture in a sentence or series of sentences.						
B. Recognize and classify form class words and phrase or clause substitutes.	SL3(30)	SL3(49)	See SL C below.	→	→	→
1. Classify four form class words by reference to position, endings, and associated markers.						
2. Differentiate between form class words and structure words.						
3. Recognize analogous relationship of phrases and clauses to form class words.						
4. Substitute prepositional phrases for form class words in basic sentence pattern.						
C. Recognize and vary sentence patterns for greater effectiveness. (Use with composing activities throughout Part I, "A Scope and Sequence of Basic Activities.")						
1. Identify basic patterns (NV, N^1VN^1, N^1VN^2, NV Adv., NV Adj.)	SL3(30)	SL3(30)	SL3(65)	SL2(82)	SL2(103)	SL4(125)
2. Recognize additional patterns ($N^1VN^2N^3$, $N^1VN^2N^2$.)	SL3(30)	SL3(30)				
3. Change the position of any moveable elements.			SL3(65)	SL2(82)		
4. Expand sentences through use of single word, phrase or clause modifiers.			SL3(65)			
5. Transform sentences into questions, requests, inverted statements, and passive voice.			SL3(65)			
6. Classify expanded sentences (simple, compound, complex.)			SL3(65)			
7. Manipulate sentence structure by transforming kernals into various structures.				SL2(82)	SL2(103)	SL4(125)
8. Use compression, parallel structure, linking devices, and word order to improve rhetorical effectiveness.				SL3(82)		
9. Identify syntactical patterns which "sound" foreign.						SL3(124)
10. Differentiate between the word order of literal translations of a foreign language and standard English.						SL3(124)
11. Recognize that conventions of poetry often demand departures from basic syntax.						SL5(125)

Students should demonstrate the following abilities and skills in language:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
12. Demonstrate how the type of syntax is determined by the purpose of the writing.						SL5(125)
LANGUAGE VARIATIONS AND CHOICES						
A. Choose language according to the purpose, situation, and audience. (For additional skills, refer to B and C under "Pre-writing" in the composing skill charts and the section, "Determine the Elements That Are Characteristic of a Particular Writer's Style" in the interpreting skill charts.)						
1. Give examples of different purposes for communicating.	LVC5(32)	LVC5(51)				
2. Classify words and statements as standard or non-standard English and suggest ways of changing non-standard to standard.	LVC5(32)		LVC5(67)			
3. Select different levels for different audiences.	LVC5(32)	LVC5(51)				
4. Match different levels with different situations.	LVC5(32)	LVC5(51)	LVC5(67)			
5. Discover and describe language choices associated with a particular culture.				LVC4(83)		LVC7(127)
6. Recognize the choices of syntax, diction, and usage that mark the style of a writer.						LVC6(126)
7. Determine the relationship of rhetorical devices to theme.						LVC8(128)
8. Recognize that some levels of diction and syntax are more appropriate for some tones and genre than for others.						LVC9,10 (129-130)
Additional activities in the composing and interpreting sequences:	CO4(19)	CE1(34) CE3(35) CN6(37) IO3(43)	IO3(60)	CE2(70) CO5(71) IE1(75) IP8(79)	CN7(93) IO3(97) IN7(100) IP9(101) IP10(102)	CO3(108) CN4(109)
B. Recognize and describe varieties of American English.						
1. Name three dialectal areas in America and give one example of pronunciation, vocabulary, and grammar characteristic of each.		LVC5(51)				
2. Differentiate between idiolect and dialect.		LVC5(51)				
3. Recognize idiolect as a result of age, sex, education, occupation, social position and background.		LVC5(51)				

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
4. Give examples of jargon.		LVC5(51)				
5. Differentiate between standard/substandard usage and dialectal differences.					LVC3(104)	
6. List additions to American English from foreign languages, occupations, and inventions.					LVC3(104)	
7. Distinguish between American English and British English in vocabulary, pronunication, and grammar.					LVC3(104)	
MECHANICS OF WRITTEN ENGLISH						
A. Determine appropriate punctuation by recognizing and understanding standard conventions.	M8(33)	M7(52) M8(52)	M7(68) M8(68)	M5(84)	M5(105) M6(105)	M11(131) M12(131)
1. Understand the use of apostrophe in contrations and in possessive case nouns and pronouns and use these conventions in writing.						
2. Identify conventional uses of quotation marks and paragraphing to set off direct dialog and use these conventions in writing.						
3. Recognize the standard use of colons or commas (or no punctuation) in headings, salutations, or closing of letters and use these conventions in writing.						
4. Determine the conventional usage of capitalization and punctuation in written titles and use them in writing.						
5. Recognize that much punctuation is related to making writing easier to read.						
6. Determine that certain types of paragraphing and punctuation marks are a matter of choice from among options and exercise these options in writing.						
7. Recognize the necessity of checking all revision work for use of standard spelling, punctuation and capitalization.						
B. Develop a sensitivity to intonation (stress, juncture and pitch) as an aid to identification of sentence structure.	M7(33) SL4(31)	M6(52) SL4(50)	M8(68) SL4(66)		M5(105)	M12(131)
1. Identify the need for internal and terminal punctuation by listening to intonation patterns.						

Students should demonstrate the following abilities and skills in language:	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
2. Determine the relationship between intonation and punctuation.						
3. Use intonation in speech to aid punctuating introductory, interrupting, or non-restrictive phrases and clauses.						
4. Use intonation as an aid in punctuating compound and/or complex sentences.						
C. Determine correct spelling through understanding of basic rules.		M9(52)		M6(85)	M6(105)	M11,12 (131)
1. Arrive at and apply the principles of syllabication (V/CV, VC/CV, V/C+le, and compound words.)						
2. Determine and apply the vowel principles related to syllabication (open, closed, silent e, and unstressed shwa sounds.)						
3. Determine the governing principles for spelling of roots and affixes.						
a. Isolate commonly used prefixes and suffixes and roots.						
b. Recognize that prefixes do not change the spelling of roots.						
c. Recognize that suffixes (especially inflectional plural forms) may alter the spelling of roots.						
4. Identify and use appropriate references to check spelling.						
D. Recognize the factors which influence spelling and make it difficult.	M6(33)		M6(68)	M7(85) M8(86)	M4(105)	
1. Recognize that difficulties in spelling result from variable letter-sound relationships.						
2. Use phonemic transcription to understand the many possible letter combinations which represent English sounds.						
3. Identify English roots and affixes from other languages where the spelling of these roots and affixes is not compatible with the regular English phoneme-grapheme relationships.						
4. Recognize that English sometimes borrows words from other languages, retaining both the spelling and pronunciation of the original tongue.						

	Grade 7	Grade 8	Grade 9	Grade 10	Grade 11	Grade 12
5. Recognize that writers use phonetic spelling to initate dialects or departures from standard English.						

(Note: Those activities which are cross-referenced in the grade level column are exemplary activities which illustrate ways in which the skills may be developed. Needless to say, these skills should be reinforced in composition revision activities on all grade levels.)

PART III: Basic Methods and Specialized Procedures for Teaching English

INTRODUCTION

The purposes for including a Handbook of English Methods in this publication is to present basic teaching procedures and more specialized techniques to serve as a general guideline for teachers of English. The intent is to help new teachers develop effective teaching techniques and to encourage more experienced teachers to vary the procedures which they have used successfully and routinely.

The major problem facing the committee charged with preparing this section of the handbook was the need to compress the literally hundreds of methods suggested in such reputable journals as the English Journal and English Education, and in the basic texts on methods available in most departments of English. Not all these methods are equally useful, nor are they suitable for implementing the program in English 7-12, described in the preceding sections of this handbook. Therefore, the committee had first to decide on the methods most useful for assisting inexperienced teachers in establishing routines and the proper classroom climate for our program. Then, from the numerous other procedures, the members chose those considered most generally valuable for program implementation. Of particular concern was the awareness that basic procedures, because of their essentially advantageous adaptability to a number of learning contexts, can become rigidly routinized and consequently boring. This concern led to the inclusion of suggested variations in the section on specific procedures. The committee hopes that these variations are merely ways of initiating the teachers' and students' own creative adaptations and departures.

Fundamental to the writing of the Methods Handbook was the need to place methods of teaching in their proper perspective as they relate to educational expectations. Realizing that the method is merely the instrument for attaining an objective, rather than an end in itself, the committee attempted to include a variety of methods to help teachers set up situations which foster various thinking processes. The emphasis, therefore, is placed on certain thought processes, coupled with suggestions for accompanying teaching procedures.

Most important to the selection of the techniques for classroom use is to understand that the method must be selected which best attains the purpose for the lesson. To become more skilled in choosing appropriate methods for accomplishing a specific purpose, teachers should first become acquainted with the contents of this handbook. New teachers in particular should work closely with their department chairman to develop further understanding and ways for implementation. Because the handbook is not intended to be complete, representing a compressed version of methods from a wide variety of sources, the teacher will find it profitable to seek further help from current educational literature.

The decision not to deal with school policy in areas such as classroom supervision, attendance reporting, and special assignments was based on the recognition that policies vary from school to school and apply also to teachers of other subjects. Teachers' handbooks prepared in local schools are the sources to be consulted for these policies.

The best way to compress a vast amount of material into a format useful for quick reference posed another problem. No single format seemed to meet the purposes of the handbook; therefore, the formats in each section vary with their adaptability to a particular procedure.

SETTING THE STAGE—CLASSROOM ENVIRONMENT AND ROUTINES

Because the English classroom should be a center for composing, interpreting, and language study, the primary concern of the teacher is to create in the classroom a context for learning that is both enjoyable and productive. The classroom can be made both attractive and adaptable to varying types of activities by the skillful and frequent manipulation and change of easily arranged equipment and the maintenance of displays of student and other materials related to ongoing activities. In addition to the provision of a pleasant learning atmosphere, the teacher must establish routines that provide a base for flexibility and openness while at the same time expediting the efficient use of classroom time. Routines are also valuable for providing a sense of security for both students and teacher.

CLASSROOM ENVIRONMENT

Furniture Arrangement

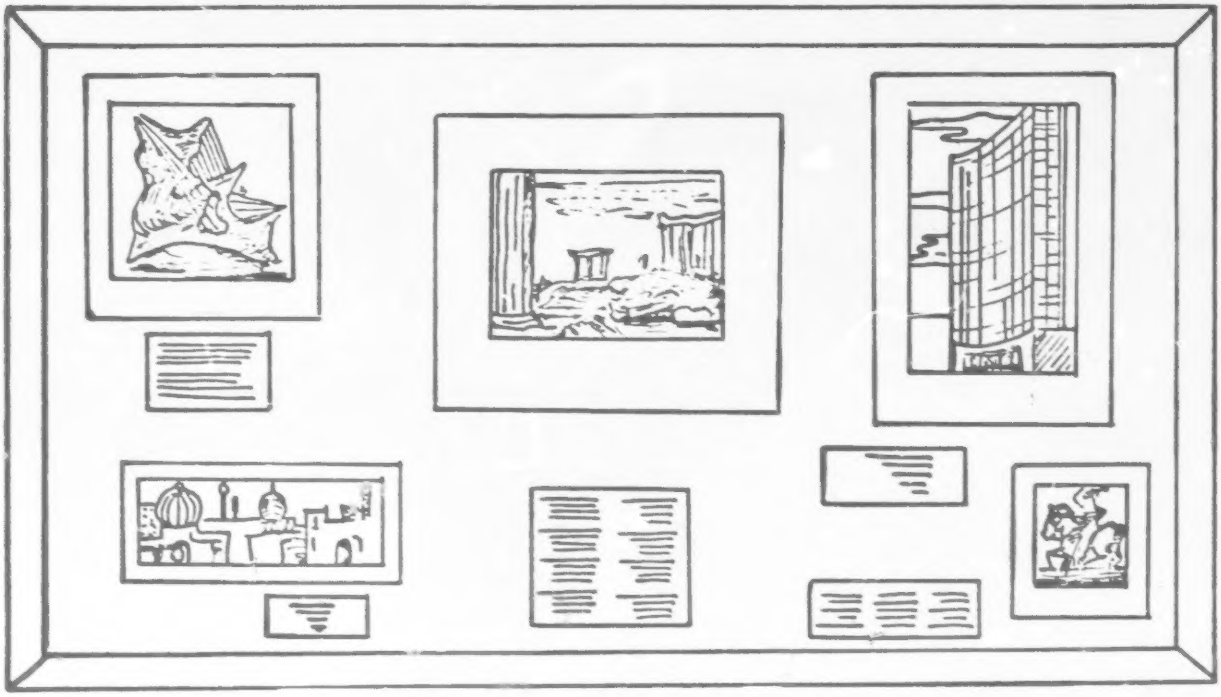
- Arrange furniture to suit the purpose of the lesson and the grouping associated with planned activities.
- Experiment with different arrangements of furniture to make the best use of light, to achieve formality or informality, and to encourage interaction.
- Choose an arrangement in which the fewest students have their backs to their classmates. Vary the arrangement in accordance with the requirements of different classes and activities.
- Experiment with placing the teacher's desk in the back of the room to allow for better supervision, give privacy for individual conferences, eliminate teaching from a desk, and reduce the possibility of the teacher becoming the focal point of the learning situation.

Ways to Make the Classroom Functional and Attractive

- Provide a library of periodicals and books near a reading center.
- Arrange a conference, group work area, or interest area.
- Plan a listening center near electric outlets.
- With the help of student committees, create and maintain attractive bulletin boards.

- Display students' work related to ongoing projects.
- Select pictures that illustrate an idea or theme from literature or life.
- Reserve a small bulletin board to be kept up-to-date by students about significant English occurrences in local cultural circles, on television and radio, among contemporary thinkers and writers, in the class and school. The display must be changed weekly to keep students alert to cultural opportunities. It should reflect the same standards of construction which characterize large bulletin board displays.
- Plan a unified, focused visual composition with a dominant impression.
- Use imaginative materials, colors, textures and real objects.
- Use legible neat letters of an appropriate size.

The bulletin board pictured below incorporates photographs of sculpture and paintings with poetry. The center poem and picture are changed from week to week.



-- Use the chalkboards to best advantage.

- Chalkboards are the best visual aids at the disposal of the teacher. They are the easiest place to put the assignment, study guides, reference lists, drill work, outlines, drawings and schedules, and reinforcement or summaries of oral work.
- Place the same kind of information in the same place each day--the drill, home assignments, study questions.
- Let the chalkboard serve as a model of accuracy in handwriting, outline form, spelling, punctuation, and details of manuscript form.
- Have the students write on the chalkboard when appropriate.

— Maintain a neat, attractive classroom. The appearance of the classroom helps establish positive attitudes and aids control.

- Have boards washed regularly.
- Keep shades adjusted and in repair.
- Insist that students pick up paper.
- Have students keep desks clean.
- Remove damaged furniture promptly.
- Ask students to straighten desks and chairs at end of period.

RECOMMENDED ROUTINES

— Take roll consistently in order to identify unusual attendance patterns. A seating chart is indispensable to learning students' names, for checking roll without wasting time by calling names, and for providing an aid to substitutes.

— Ask responsible students to perform the tasks of distributing, collecting, and accounting for materials needed during the class.

— To maintain discipline, discuss written rules and procedures with students. These rules should deal with such problems as misbehavior, lateness, materials needed. dismissal. Give each student a copy of these rules.

— Introduce a new procedure or standard when it will be immediately used or implemented.

— Let students share in devising classroom procedures; they will then observe them better.

DETERMINING GOALS AND PLANNING IN RELATION TO GOALS

SETTING LONG-RANGE AND SHORT-TERM OBJECTIVES

At the moment, the great controversy about goal-setting that is being discussed nationwide, is the controversy between the "behaviorist" goal and the "value-centered" or humanistic objective that does not lend itself to immediate, objective measurement. Like most debates of this sort, there is some validity and usefulness on both sides; and the teacher of English in Baltimore County has been encouraged, in bulletins that have been published within the past three years, to distinguish between activities and learnings that lend themselves to the performance (behavioral) goals and the aspects of English that we consider of value but that do not seem to be objectively measurable with the assessment strategies now at our disposal. Much of the emphasis on behavioral goals has resulted from the concurrence of publicity about the Skinnerian hypotheses and the concern of the nation's taxpayers about the "accountability" of teachers and school systems for the education of their children. The behavioral objective is a goal that is by definition measurable and observable immediately; and therefore it is the type of goal that we can be held accountable for. However, the National Council of Teachers of English has taken the position, adopted in this County, that because some of the humanistic goals we have considered important do not lend themselves to standardized testing or immediately observable data is not sufficient reason to drop these aims from our programs. In fact, some of the most fundamental aims of English teaching, those mainly related to the affective responses of students to literature and to their own experience and creativity, are not at this time "testable" or even definable in strictly behaviorist terms. We have, therefore, differentiated between what we call "educational" or "instructional" objectives and "behavioral" or "performance" goals.

Differentiating Between Instructional Aims for Long-Range Plans and Behavioral or Performance Goals for Short-Term Activities

In a handbook that must present a brief description of goals, there is not sufficient time or space to discuss the differentiation of long-range and short-term objectives in depth. It is suggested, therefore, that all teachers acquaint themselves with two publications: Goal-Making for English Teaching (Maloney, Ed., NCTE, 1973) and Accountability and the Teaching of English (Maloney, Ed., NCTE, 1972).

As a brief guide to teachers, the following chart presents some of the major differences between long-range instructional objectives and behavioral goals suitable for daily lesson-planning or for several sequential lessons aimed at short-term objectives related to a long-range goal.

Long-Range Instructional Objectives	Behavioral Objectives for Short-Term Goals
--Broad in scope and long-range duration	--Specific in nature and suitable for describing performance desired during a single lesson or a short sequence of related lessons
--Accomplished during a unit or a long segment of a unit	--Often accomplished during a single lesson
--Difficult to evaluate except over long period of time and by varied means of observing behavior, including subjective means, as well as written tests	--Desired behavior observable during lesson and measurable through specific performance criteria
--Not directly and easily translated into specific behavior	--Conditions under which behavior will occur defined.
--Inclusive of general categories of skills, knowledge, values, thinking, attitudes, feelings required to meet the goals in a unit of study	--Oriented toward skills development and concerned with outcomes
--Stated in terms of generalized goals or outcome for unit of study	--Presented in form of a hierarchical organization which specifies in concrete terms what is to be learned

Establishing Behavioral Goals for Daily Lessons

In setting behavioral goals. the following must be included:

1. The condition

Given a long narrative focusing on social interpretations . . .

The condition is what the teacher has determined and defined as students' tasks, what activity or activities students must perform to arrive at a desired outcome.

2. The behavior

. . . should be able to state a general theme and give as many interpretations as possible.

The behavior is what the students have to demonstrate in order to prove they have reached a desired outcome.

3. The implied evaluation

The evaluation is a measure of how well students have performed in accomplishing the desired outcomes of the activity or activities.

Performance objectives imply a type of evaluation; they do not prescribe a particular assessment procedure. If, for instance, a student is to state a general theme of a literary work, he may state it orally or in writing, or he may provide some visual means of projecting his idea of the theme to an audience. But if the performance goal involves the acquisition of skills to the point of mastery, as in the case of spelling certain frequently used words, then the evaluation must involve the observable confirmation of the skill to be acquired (in spelling, the ability to write the words correctly).

Performance goals represent an analysis and break-down of larger instructional goals:

	Instructional Objectives	Basic Experience	Performance Goal
		Given this activity	the student should be able to
Skill	To identify types and functions of words and the positions which they assume in the basic sentence patterns	Analyze sentences to determine their basic patterns and the functions of the form-class and structure words within them	-classify the four major form-class words by reference to position, endings and associated marker words -identify the basic sentence patterns (NV, N^1VN^1, N^1VN^2, $N^1VN^2N^3$, NVAdj., $N^1VN^2N^2$)

Process	To develop a position on an issue and support it with findings from research and personal observation	Investigate an issue (i.e., school, athsocial, political), determine a position and develop an argument in written (letter or composition), oral or media form.	*-create a logical arrangement which effectively advances the argument: e.g., cause and effect; comparison and contrast; exemplification; etc.
Value	To develop an appreciation of reading to share feelings with others	Presented with a variety of books, periodicals, anthologies, magazines the studen browses and reads	-tell what materials he likes and defend his preferences

Evaluation is, of course, closely related to the establishing of goals; in fact, evaluation must depend on the aims of programs, and evaluative criteria must reflect the diversity of assessment measures needed to help students and teachers measure progress in learning. The topic of evaluation is much too broad to be included except indirectly in this section, expecially in view of the fact that the English Office is undertaking the publication of a bulletin to be titled: "Assessing Student Growth in English in Secondary Schools" which will deal at length with the problems and strategies of evaluation, from the viewpoints of the students, the parents, and the teacher.

The section that follows presents a short discussion, with some general suggestions, of evaluation in relation to goal-setting for long-range and daily plans.

PLANNING

Projecting the Long Range Plan

Long-range planning gives purpose to daily tasks. Plan the entire unit before teaching any of the individual lessons.

- Read the introduction, objectives, and scope of the unit.
- Read texts and references.
- Solicit help and suggestions from the department chairman and supervisor.
- Identify aims and best resource materials.
- Plan major learning activities in detail:
    - Introduction to the unit and initiatory activities
    - Identification of major topics and works of literature and other materials to be included
    - Developmental activities
    - Long-range reading
    - Composing, interpreting, and language emphases
    - Study guides with references listed
    - Discussion questions
    - Supplemental student activities and presentations
    - Unit synthesis
    - Unit evaluation

Writing the Daily Lesson

Daily lesson plans are the rungs in the ladder which reach toward the ultimate objectives of the unit. Experienced and master teachers prepare daily lesson plans for without them teaching can become aimless. Lessons on reading and discussing a novel, teaching a grammar lesson, or showing a film must all have a lesson plan.

The following steps should be included in the daily lesson plan:

Class____________________ Unit______________________________ Date__________

Objectives:

Relation to Unit Objective (for the teacher)
Behavioral Objectives (limit to 1-3, for the students)

Materials: Equipment, illustrative materials

Procedure: Motivation and Assimilative Work, Student Activities, Time Allotment

Teacher Procedures	Student Activities	Time
1. Show film loop 2. Provide group guides with assistance	Class: Divided into groups, students create appropriate dialogue revealing conflict	5-8 minutes (Show loop several times)
	Group:	
	Ind.	
3. Distribute ditto of map, with directions for activity	Class:	15 minutes
	Group: Name the town and streets as seen on the map.	
	Ind:	

Summary of Lesson:

Evaluation (Student and Teacher)

Follow-Up

Evaluation of Long-Range and Short-Range Plans

Teachers can evaluate two factors in education: the student's performance in relation to behaviorial objectives and the teacher's performance. Those who wish to evaluate English instruction and/or learning must remember that English is a combination of skills, processes, appreciations, self-expression and values. Those areas of English that are subject to quantifiable measurement are the ones upon which evaluators can agree. These include the specific skills such as punctuation, capitalization and spelling, and factual content which can be verified by referring to a text. Those areas that are not subject to quantifiable measurement and upon which evaluators cannot agree are rhetoric, values and enjoyment. The teacher must choose means other than objective tests or oral and written work to assess these important aspects of English.

Specific skills or factual content can be assessed in terms of the achievements of behavioral objectives. The following examples illustrate the idea:

Performance Goal	Evaluation
-- Student should be able to locate and list the key words which answer who? what? where? why? and when? in a newspaper article.	Does this list match the information in the newspaper article?
-- Student should be able to state the opinion expressed in persuasive writing.	Is the statement of opinion verifiable in the written work?
-- The student should be able to name the sentence patterns of unfamiliar sentences.	Are the sentence patterns named verifiable by examining the parts of the sentences?

Unsuccessful results should be the cause for review of the behavioral objectives. If the students have not achieved most of the behavioral objectives, the teacher must use the next unit to re-evaluate the abilities of the students and to create more realistic behavioral objectives based on the following questions.

- Did the students have the basic skills on which to base the behavioral objectives?
- Did the students understand the performance goals?
- Was enough time given to achieve the objective?
- Were the methods suitable for the objective?
- Were the methods and materials adapted to the abilities of the students?

The evaluation of a process is both objective and subjective. The teacher individually or with the class can produce a model from which objective criteria for evaluation may be induced. Subjective evaluation may be induced. Subjective evaluation of a process, however, must be based on the teacher's personal standards and experience, as well as his assessment of the ability of the students, and the student's assessment of himself.

Performance Goal	Evaluation
-- The student should create a logical arrangement which effectively advances an argument using cause and effect.	Objective: (Verifiable against standards) --What is the logical basis of this arrangement? --Did he use cause and effect? Subjective: (Based on teacher standards, experience and student ability) --Does the arrangement effectively advance the argument? --Could it more effectively advance the argument?
-- The teacher should be able to translate the speech pattern of characters into his own dialect.	Objective: --Is the dialect used his own? --Are the ideas the same? --Does he reproduce in speech the variations in pronunciation?

Subjective:
--Are the tone and usage level the same?
--Is the intended audience the same?

The evaluation of such areas as appreciation, enjoyment and values is very difficult because there are no quantifiable measures available. Nevertheless, the teacher can use observable behavior to produce a subjective assessment in the area of the affective domain. When teachers evaluate students over a lengthy period of time, such as a semester, these examples of observable behavior should be taken into consideration.

-- A student has chosen a book on the topic for unassigned reading.

-- A student calls the attention of the class to a related television or radio show.

-- A student voluntarily brings in a picture, an article, or a record to share with the class.

-- A student stops by the teacher's classroom to discuss the subject at greater length.

-- A student mimics a form for his own purposes. (Satirizes the school administration for the school paper after studying satire)

-- The student shows interest in class with comments like "Let's get started." "Shut-up, you guys, I wanna hear this."

-- The student makes comments like "This sentence doesn't sound right."

-- The student asks when a topic will be repeated.

-- The student corrects faulty usage on a final draft.

-- The student voluntarily comments on why one work of literature is superior to another.

-- The student remarks, "I only came today because I wanted to hear this report."

PROVIDING HELP FOR THE SLOW LEARNER

The problem of the so-called slow learner is acute in secondary school for this is where many students finally despair and drop out. They are motivated; they do not value the things that the school values. Many of their experiences in school are repetitive, unrewarding, damaging to the ego, and unrelated to reality as they see it.

The teacher's perception of students classified as slow learners can become a "self-fulfilling prophecy." If the teacher focuses on student records and takes the position that these students can't read, don't have ideas to discuss, and aren't creative, then the students spend their time listening, reading "easy" materials, and doing seatwork exercises. The instructional emphasis is on the "basics"; students are required to repeat experiences in which they were failures in earlier school years. Often they feel that the work is beneath their dignity and they don't attempt it at all.

On the other hand, the teacher may take the position that slow learners can learn and that the goal of instruction is to help all students to the experience of doing something well. This, too, becomes a self-fulfilling prophecy, but in this case, the teacher considers the "basics" to be the students' feelings, motivations, experiences, and perceptions. Classroom learning begins with auditory-vocal experiences. Students are encouraged to express their own thoughts; to seek meaning in pictures, movies, records, and out-of-school experiences; to shape their new perceptions in language; to expand their understanding and joy by sharing. When important new concepts have been learned and motivation is high, the slow learner is ready to tackle his newly acquired concepts in printed form; he may even create his own version. He experiences success because sensory learning, concept development, language learning, and motivation precede reading. If achievable goals are set and if the challenge is not too great, most students will rise to meet it.

Any procedure recommended in this handbook is suitable for use with all students; but because the slow learner presents special problems for both experienced and inexperienced teachers, the following suggestions are included.

Classroom atmosphere:

- Encourage self-direction and achievement by developing class standards for all major learning activities.
- Encourage the class to use these standards for both self and group evaluation.
- Grant positive recognition for even small achievements regardless of the reading problems involved.
- Provide stimulation by varying activities frequently.
- Provide a feeling of security through highly structured routine activities with emphasis on simplicity of concepts.
- Whenever possible relieve feelings of pressure by encouraging freedom to select or reject, praise or criticize, complete or make another choice in reading assignments.

Sequence of activities:

1. Begin with auditory-vocal experiences in which pupils express their thoughts. Seek meaning in pictures, movies, records, and out-of-school experiences.
2. Develop concepts through sharing in close discussion or small groups.
3. Only after concepts are acquired should the slow learner tackle printed forms. He may read his own version of the concept. (See Experience Story.)

Planning for success:

- Provide maximum opportunity for purposeful talk in plays, skits, improvisations, small informal groups, discussion groups, programs, and presentations of all kinds.
- Plan for pupils to manipulate concrete, relevant materials, including the operation of their own audio-visual equipment.
- Arrange occasions for pupils to see, hear and participate in school and community activities.

- -- Have regular "read-aloud" sessions during which pupils hear difficult material read to them.
- -- Summarize and paraphrase difficult concepts for the pupils.
- -- Seek out high-interest, controlled vocabulary material, writing it, if necessary.

Selection of materials:

Selecting appropriate materials is one of the most important elements of planning. The teacher should become familiar with all available materials. These instructional materials are not confined to textbooks, but also include periodicals, paperbacks, television, recordings, tapes, films, pictures, bulletin boards, games, objects and clippings brought in by teacher and students. Materials should meet the following criteria:

- -- be appropriate to the objectives of the curriculum
- -- be appropriate to the specific group of learners
- -- provide opportunities for student-centered activities

TWO STUDENT–CENTERED PROCEDURES:

INDUCTIVE TECHNIQUES AND GROUP WORK

All good teaching procedures should place the student at the heart of the learning process and should reflect the student-centered objectives of the English program in Baltimore County. Regardless of the area of English being considered--literature, expository reading or viewing, free or directed composing, language study and application-- two techniques are fundamental to the student-centered methodology. These are (1) the procedure that represents the pedagogical adaptation of the scientific or "inquiry" method that is called--for want of a better term, perhaps, "inductive" and (2) the use of group work and planning as the principal way of differentiating instruction in public school systems where teachers still carry heavy teacher-pupil loads of anywhere from one hundred thirty to one hundred eighty (or more) students.

A GUIDE TO INDUCTIVE TEACHING

Inductive processes in the English classroom are an adaptation of the procedure in the scientific method of inquiry and problem solving.

Procedures in the scientific method

Step 1. The scientist experiences feelings of concern, frustration, irritation etc., because he wants or needs some information, some advice, some bit of truth; he sets himself a goal.

Step 2. He experiments, collects data, seeks new ways of looking at or of handling ideas and materials. He looks for relevance, meaning, and new relationships.

Step 3. He makes a tentative hypothesis.

Step 4. He tests his hypothesis. If it is disproven, he starts the whole process over again. If his hypothesis proves sound, he formulates a new principle, generalization, or device.

Step 5. Finally, on the basis of this solution, he raises the next problem, sets the next goal. Thus we see the scientific process is continuous, a never-ending cycle, a lifelong search.

Inductive procedures for the English classroom

Step 1. The teacher's job is basically to create the concern or frustration leading to motivation for learning and student-centered goal-setting. To accomplish this, the teacher arranges the environment and plans the discussion. He explores pupil experience, understanding, and interest. He learns what the students know now, provides intriguing bits of new information, and involves the students in setting specific and limited goals. Invariably, the teacher who probes and listens will discover that the class knows more than the teacher initially gave them credit for. This is an important discovery -- and prevents the teacher from talking down to students, from patronizing them, from boring them. Don't underestimate what students have learned outside of school.

Step 2. -is a prolonged learning period featuring persistent and repeated confrontations between students and selections, complemented by assigned reading, explications of the texts, and lectures or reports. Each student is active and involved, seeking meanings, structure, common elements, and relationships. Each student is responsible for his own progress and achievement. The teacher's role is to guide the learning process by helping the student discover new layers of meaning. At no time should pat or final answers be sought; at this stage, all is tenative.

Step 3. A tenative hypothesis or generalization is developed in the students' own words — either individually or as a class. The generalization should be derived from particulars examined earlier in Step 2, i.e., from verifiable date. The validity of the generalization is in direct proportion to the number of pertinent particulars studied. Note well: A sound generalization is never based on one specific or particular. On Step 3 the student runs a real risk of failure -- an experience that should be permitted if the learning is to be realistic and genuine.

Step 4. The student (or class) tests the generalization on new and unfamiliar material. He evaluates the validity and efficiency of his generalization (or rule). An important aspect of this step is that it be self-evaluation, usually under teacher guidance or supervision.

Step 5. Having "discovered" an answer, generalization, rule, the students now need us, not as teachers, but as seekers -- to pull the rug out from under their feet, out from under the conclusions or theories, that give them comfort — and cause them to encounter new problems, to see new answers -- to be back on Step 1.

Induction is

-- Telling students less and helping them discover more.

-- Drawing from rather than pouring in.

-- Going from specific to general, from particular to principle, from incident to universal.

-- Helping students experience something before having to verbalize about it.

-- Being open-minded, open-ended.

-- Living with hypotheses rather than "facts" in many cases.

Induction is valued because

-- It vitalizes instruction and involves the students.

-- It fosters the development of long-range plans and goals.

- — It develops the ability to think logically — in a group endeavor and independently.
- — It enforces sequence and structure in the curriculum because it goes from the known to the unknown, from simple to complex.
- — It causes teachers and students to share common goals, the learning process, and the pleasures of learning.
- — It places understanding before generalizaing and defining.
- — It allows students the satisfying experience of discovering for themselves.
- — It emphasizes changes in behavior rather than the accumulation of facts, learning rather than marks.
- — Students learn more and enjoy learning more because they are involved in goals, procedures, and evaluations.

QUESTIONS, THE KEYS TO GOOD INDUCTIVE PROCEDURES

The art of questioning is the central art of good learning and teaching. A good teacher elicits questions as well as answers; a good learner asks questions in his search for answers. By formulating effective questions, teachers induce the discovery of new values, concepts, abilities. With questions, the teacher may motivate, foster thought, reinforce previous learning, check achievement, guide students into new fields, set directions, spark creativity, encourage divergent thinking. Obviously questions that achieve such multiple purposes do not just happen. They must be carefully planned for sequence, depth, and relevance to purpose. Not all questions can be planned in advance, however; and it is often the ability to formulate new questions during the course of an "open" lesson that marks the experienced teacher and that presents difficulties to the inexperienced instructor.

Effective questions are

- — Parts of a logical sequence leading to achievement of a goal (predetermined or "closed" or entirely "open")
- — Adapted to the ability and experience of the students
- — Framed to challenge thinking yet evoke appropriate and relevant responses focused on a single idea
- — Open invitations to share information, ideas, experiences and/or opinions

Planning Questions According to Levels of Abstraction

In planning questions according to levels of abstraction, the teacher starts with the most concrete factual questions and moves to levels of generalizing and personalizing. The levels of abstraction with examples follow:

-- Remember the facts.
  Why did Duncan give Macbeth the title Thane of Cawdor?

-- Make a generalization based on the facts.
  If you were to choose a single adjective to describe Lady Macbeth, which would you use? Why?

-- Use the facts to prove someone else's generalization.
  Macbeth was ambitious. What did he do that shows this characteristic?

-- Apply a generalization from your reading to life.
  "False face must hide what false heart doth know" is a well-known quotation from this play. Could you apply this to any government officials today? How?

-- Apply a generalization about reading to your own life.
  What would you do if you knew as much about a murder as Banquo knew about Dundan's death? Why would you take this course instead of another?

Planning Questions According to Levels of Cognition

Questions planned on levels of cognition probe the pupils' understanding according to Bloom's taxonomy. Following are the levels with suggestions for writing questions on each level.

-- Memory--remember, recognize information.
- Who are the main characters in this work?
- What is meant by the term "flashback"?
- How do you form the plural of English nouns?
- How do you spell a word?

-- Comprehension--interpret relationships among facts, generalizations, definitions.
- Compare characters from different works.
- Compare two literary periods.
- Explain a metaphor.
- What would this character do after the story ends?
- Show cause or effect of an event in the story.
- Select details that support the type of literature or a quality of a character.
- Illustrate the idea with a cartoon.
- Act out a scene from this story.

-- Application--solve a problem in the light of conscious knowledge.
- How else could the character have solved this problem?
- Use connotative words to influence your classmates.

-- Analysis--solve a problem in the light of conscious knowledge of the parts and processes of reasoning.
- Explain the reasoning underlying a conclusion.
- Explain the interpretation of a work in the light of varying critical approaches.
- What are the main parts of this work?

-- Synthesis-- solve a problem that requires original, creative thinking.
- How would you change this story to begin *in media res*?
- What elements of the Poe story would Hemingway have emphasized?

  - What would Thoreau have said about Gandhi's use of civil disobedience?

- Evaluation--make a judgment based upon stated standards.
  - Which story in this unit is best suited to a television show?
  - Was Penny right in asking Jody to shoot Flag? (The Yearling)
  - Did Mersault deserve execution? (The Stranger)
  - Which of these two poems on a similar subject is the better?

Encouraging Student Responses and Further Questions

Situations Involving the Entire Class

Questioning is an activity that is much more profitable in a small-group situation, where give and take are encouraged naturally. However, occasions when the entire class--or a large group within a class--is participating in activities involving questioning demand techniques especially suited to large-group participation.

- Let your voice reflect emotions appropriate to the question: quiet, excited, happy, puzzled, surprised, enthusiastic.
- To keep all pupils attentive, name the respondent at the end of the question wherever possible.
- Encourage responses from all the students, calling on those who do not volunteer as well as those whose hands wave constantly in the air.
- Later in the period ask another question of the student who does not answer.
- Ask non-volunteers to reinforce information by reiterating a good answer.
- At times, keep a participation analysis chart to indicate the number of times each student contributes; and use this chart in evaluating the discussion with individual students. The keeping of this chart may be time-consuming, but it is worthwhile.
- Have individual conferences with students who tend to dominate. Discuss, face to face, the importance of the group in holding a successful discussion.
- Expect silences after a question is asked, for students need time to think before they answer. In fact, if you are willing to "outwait" the class, eventually someone will answer.
- Encourage responses by positive reinforcement of good questions and answers.

  - Use specific praise with comments like these:
    "Good logic!"
    "That's exactly the question I was going to ask!"
    "You remember details well!"
    "That's a creative solution!"
    "You have analyzed the problem thoughtfully!"
    "What an interesting suggestion!"

  - Mention students' names as you restate the gist of the lesson attributing ideas to those expressing them:
    "Jean remembered the incident of Tom painting the fence, while both Bruce and Edie reminded us about the incident of the cave. And finally Jim suggested why Mark Twain included each incident in the story."

  - Rephrase and call attention to students' contributions as you use them to build the next part of the lesson.
    "Pat just pointed out a serious problem. How do you think we should solve it?"

-- Insist on student interaction.

- Arrange seats in a "U" or a circle so that pupils see each others' faces.
- Insist that all answers be direced to the class, not to the teacher.
- When calling on respondents, encourage interaction by directing the answer with comments like the following:
  "Do you agree, Bill?"
  "Have you another plan, Nancy?"
  "Do you wish to suggest a change in that proposal, George?"
  "Yes, Mary, how is that different from Betty's idea?"
- Utilize shy students by having them give summaries, record the discussion, prepare and handle "props" (charting opposing views or salient facts on the chalkboard, indicating locations on maps, operating a tape recorder).
- Encourage students to initiate questions, challenge each other's answers and defend their ideas to their classmates.
- Students often model a challenging question on the teacher's techniques. Praise those who do.

-- Do not be afraid to criticize or reject wrong or faulty information in a tactful way.

- Suggest that a student verify his answer by referring to the book.
- Encourage relevant student questioning of each other and of the teacher.
- Ask students to evaluate answers--and encourage defense.
- Be sure the class understands that unsatisfactory information has clearly been rejected.

Providing Questions for Group Discussion

Ideally, all "open-ended" questioning should take place in small groups, for the large group inhibits or prohibits the free participation of students that results in the kind of interchange that is truly inductive and student-centered. There are many occasions when the class can be informally broken up into groups for the same types of discussions that ordinarily take place (all to frequently) in classroom situations. For these occasions, a few guide questions for the entire class may be written on the board, to provide general direction only. Or various groups may be asked to explore different aspects of a topic, a piece of literature or a film, or facets of experience. In this case, the teacher may give each group one or two questions that may serve as "leading" questions and may suggest a time for limitation of discussion. In either case, the suggestions about the nature of the questions (under the subheads related to levels of abstraction and cognition) would be similar to those used with the entire group or--for that matter--with individuals in a conference situation.

QUESTIONS TO AVOID

-- "Fill in the blank" questions.

Poor: The ideas that follow a topic sentence are really what?
Better: What major supports can you suggest for this topic sentence?

-- Questions that give away the answers.
Poor: How did you feel after the sad death of this poor unfortunate animal?
Better: How did you feel after the death of the Red Pony?

-- The catch question with misleading implications.
Poor: Describe the baptism scene in Life with Father.
Better: How did Father avoid baptism in the play Life with Father?

-- The elliptical question (key words omitted).
Poor: How about this description?
Better: What details might we add to make this description more vivid?

-- The "yes-no" question that demands no explanation (expecially the "yes" answer).
Poor: Phineas (in A Separate Peace) was really a symbol of innocence, wasn't he?
Better: In what ways did Phineas exhibit his innocence?

-- The ambiguous question.
Poor: Why is "tight" a snarl word? Would you use it?
Better: What is the difference in connotation between "tight," "stingy," and "frugal"?

-- Unnecessarily difficult or indefinite questions.
Poor: Describe the development of the English language.
Better: Name several ways the Norman invasion affected the language of the earlier inhabitants of the British Isles.

GROUP PLANNING AND GROUP WORK IN THE CLASSROOM

Teachers who have not themselves, in their professional development, experienced the operation of group techniques, or who are unwilling to understand their significance and their use, are ill qualified to employ them with pupils. On the other hand, if teachers have a sincere conviction that the procedure is valuable for the development of qualities important in democratic living, they can learn as they teach the pupils.

Before teachers can use group techniques, they must determine what are the most significant purposes and the best procedures for teacher-pupil planning and group work in the classroom. The outcomes to be achieved are conditioned by the understanding of all those involved regarding the requirements and the procedures that are a part of group techniques. The processes involved in the technique must be made explicit.

General Principles for Group Work

-- Productive teacher-pupil planning and cooperative effort in the classroom activities depend to a large extent upon the kind of preplanning the teacher does in anticipation of the classroom experience. This does not mean that the teacher imposes his plans upon the pupils, but it does mean that he achieves a higher quality of success in planning with pupils. In good teacher-pupil planning, the teacher offers his suggestions as a member of the group.

-- Cooperative planning and cooperative group work place upon teacher and pupil the obligation to provide continuity (sequence), organization, breadth of learning experiences, and good working standards in the learning experiences that go on under the name of group planning and group work. The steps in the procedure are similar to those of problem-solving and in essentially the same sequence.

In this sense, careful preplanning on the part of the teacher is a correlative part of good teacher-pupil planning. Isolated group projects that have no relationship to the total pattern of pupils' educational experiences are apt to be haphazard and unfruitful in their outcomes. When such work is undertaken, it should be relevant to some larger purpose.

-- In group work the teacher should be concerned with the way pupils work - how they use materials, how they take notes and organize them, how they work with other pupils. Processes are as important as information, although we must remember that the basis for critical thinking is a command of basic facts.

-- Not all the activities that go on in a classroom are appropriate for group work.

-- The bases for judging the appropriateness of the technique are the nature of the activity, its purposes, and the outcomes likely to be achieved. The goals must be such that group planning and group activity will expedite their attainment. Above all, it is a mistake to assume that everything can be accomplished by group action. In school, as in life, much work must be done on an individual level. In deciding whether to use group-learning techniques or individual-learning techniques, pupils and teacher might ask themselves such questions as the following:

a. Is the project or activity undertaken to solve a problem or achieve a goal that is common to all? Will it further the aims of the particular unit or block of work under consideration?
b. Is the nature of the activity or project such that it can be accomplished better by a cooperative division of labor?
c. Does the project necessitate the employment of the unique talents of the individuals in the class?
d. Does it give everybody something to do which he can do successfully if he puts forth the necessary effort?
e. Does it provide opportunity to practice those personal and social attributes which we regard as desirable in our democratic society?
f. Does it lead to greater satisfaction for the members of the group than any alternative procedure; i. e., does it get them more of what they want than they could get in some other way?
g. Is the work undertaken relevant to the goals the group wants to achieve?
h. Are the activities in cooperative group work in sequence: (1) clarification of goals or purposes (2) consideration of means for realizing them (3) action in terms of the means decided upon (4) appraisal or evaluation of consequences?

-- The teacher should evaluate his success in terms of such criteria as the above and in terms of the skills which the pupils acquire in the process.

-- Planning should vary in accordance with differences in classes.

What are good techniques, good procedures for one group may be entirely inappropriate with another. Here again, good preplanning on the part of the teacher is a correlative of good teacher-pupil planning. The nature of the pupils, the teacher's control over the class, the availability of adequate materials,-all these considerations should be examined. Perhaps one small group might be encouraged to undertake some cooperative planning within a class, as a start. Since the teacher must be concerned with the way the pupils work as well as with what they do, he should not undertake more than he can conveniently supervise. The atmosphere ("climate") of the classroom must be such as to encourage cooperative enterprise.

The autocratic, domineering teacher seldom creates a situation in which there can be a free play of ideas. If there is to be genuine group planning, the teacher must be flexible, the atmosphere of the classroom must be relaxed and somewhat informal, and the pupils must feel free to speak on a "peer" basis. There must be a mutual respect for the individual personality and a sincere regard for the contribution of the individual member of the group.

On the other hand, the teacher must not surrender leadership altogether, for chaos often results when this happens. Some groups are too immature for self-direction, so that the total outcomes are many times worse than by traditional methods. Here, as elsewhere, the good judgment of the teacher is indispensable.

HELPING STUDENTS INTERPRET EXPOSITORY AND LITERARY MATERIALS

A WORD ABOUT READING

This section deals almost exclusively with the problems in teaching reading--both the "basic" skills that are involved in arriving at the literal meaning of a selection, and the more critical skills, abilities, feelings, and experiences related to responses to literature. The emphasis on reading does not imply a failure to recognize the need to improve students' ability to interpret what they hear and see; the performance goals in the Scope and Sequence Section listed under "Interpreting" clearly provide ample scope for other types of interpretation than reading. However, regardless of the McLuhan media message, most students--and parents--have been led to believe that their success in school and in life correlates closely with their ability to read. All students, including the seemingly slow, unmotivated ones, want to learn to read. Moreover, all students recognize that the ability to "decode" is not enough; they all--honor student and perennial failure alike--recognize the need to improve their skills in reading.

Reading has been defined in many ways, principally as a decoding process in which graphic symbols are translated into speech and then related to the meaningful background of experience the reader may share with the writer. Approaches that emphasize phonics and letter-sound relationships are attempts to assist students in the beginning stages of reading to make the "phoneme-grapheme" or "print-sound" connection. As we all know, however, reading is much more than decoding in this sense. All teachers must realize that often some students can get meaning from words either never before heard in speech or not even within the students' ordinary recognition vocabulary. Somewhere along the way from beginning reading to whatever level of competence a reader has by the time he reaches secondary school, he has stopped consciously transposing print into sound and has begun to get meaning from the printed page by some intermediary thought processes that are as yet being argued by psychologists and linguists, not to mention the continuing debate engaged in by philosophers and linguists and psychologists as to just what "meaning" is.

At any rate, reading--no matter what the definition--is a highly complex process. Some of the many skills and abilities involved in getting meaning from the printed page (or film, or speech--for that matter) are spelled out in some detail in Part Two of this handbook. But for our purposes in discussing the most productive attitudes toward the teaching of reading and some of the most helpful teaching procedures, the following definition of reading seems useful: Reading is a process by which a segment of human knowledge or experience or opinion, previously internalized by a writer into a system of graphic symbols, is internalized by his reader by a number of "learned" skills and abilities.

The key word here, the word that differentiates the oral communication situation from the written one, is "graphic symbol." A speaker using language in its primary form is able to adjust his symbolic content as he observes the listeners' signals of misunderstanding or inattention. The writer, however, has no way to duplicate the immediate flexibility of speech. Removed in time and distance from his "audience," the reader, he must do the best job he can in selecting words, sentences, and usage patterns that he considers in general currency. But printed symbols, like their oral counterparts, mean different things to different readers, depending upon the "segments of human experience" with which the word is associated in their reader's mind.

Roger T. Lennon presents the reader's point of view as he writes, "We read something of ourselves into the written word. We bring to bear on the material we are reading our total experience, background, interests, understandings, purposes, and so on. The response that each person makes to a given piece of reading matter therefore, is necessarily and desirably a unique, personal kind of response." In a situation like this, communication can be expected to occur to the same degree that the author's experience, background and interests parallel the reader's experience, background and interests. To further emphasize this idea, consider the above quotation in reverse. Suppose we read nothing of ourselves into the written word. Suppose we brought to bear on the material we are reading a total lack of experience, either no background or a conflicting or irrelevant background, a total lack of interests, understandings, or purposes, and so on. The effect on communication would be devastating to say the least.

VARIATIONS IN READING ABILITY IN SECONDARY SCHOOL

The ability to read well varies widely in any grade, even in any class. On the upper end of the scale are those students who read with ease and skill anything encountered in the class room. It is likely that their learning to read was the direct result of having, since infancy, been read to regularly. They found the experience satisfying, emotionally and intellectually. As young adults, they read widely, experiencing routinely the pleasure and stimulation of new ideas and new experiences.

At the other end of the scale are too many students who find reading a difficult, confusing, unrewarding chore. Generally they avoid reading; when faced with reading assignments, they read doggedly, with no expectation of success, or of pleasure, for that matter. From the first grade on, these students have known, mainly because of grouping practices, that they are considered failures; the report card confirms it. Various studies indicate that a dearth of pre-school learning experiences, accompanied by little talk, is the source of their deficiencies in reading. By the time they in secondary school it is quite clear that they lack motivation for reading.

In between, are the majority of students who, with routine instruction, learn to read with few problems. Undoubtedly, they have been provided in early childhood with a sufficiently broad experiential background and with sufficient social interaction. They have formed concepts about things, places, and feelings; they have learned the language needed to talk about these things. They are ready to read when they enter school. Typically, these students progress satisfactorily, providing that they encounter few negative learning experiences.

The students categorized thus far might be considered "intact" persons. i.e., youth capable of learning to read. Unfortunately, one more group must be considered; these are the small percentage of students who are physically or mentally handicapped and the psychologically damaged children. These youth require expert help. Their remediation and instruction is the responsibility of specially trained personnel and is not a responsibility of the English teacher, or indeed, of any of the other subject teachers.

GUIDELINES FOR READING IN THE ENGLISH CLASSROOM: GENERAL PRINCIPLES

The English teacher's responsibility, like that of all major subject teachers, is two-fold. First, he must, no matter how able the student, help him to master basic reading skills on ever higher levels, and secondly, he must provide instruction in the specific reading skills which can best be taught in his subject, in our case, English. To this end, the following principles are given as guidelines for the teaching of reading in English classes.

A All language skills are interrelated and mutually complementary. Expanding the student's opportunities to do and to observe, training his body to express ideas and emotions, creating situations where the student feels a need to talk, to listen, to discover how much he knows and how much he can learn from his peers, and putting on paper his highly individual, emergent thoughts--all these contribute to his ability to read. In activities of these kinds, English teachers have unlimited opportunities to build concepts, to develop language ability, to guide student interaction, to encourage creative self-expression, in short, to help the student read better.

B The classroom climate influences student attitudes toward reading. The climate, both emotional and physical, is the direct result of the teacher's feelings about students, about teaching, and about reading. If the teacher knows pupils as individuals, especially their interests, if he realizes the importance of enjoyment and success, especially to the low achievers, and if he himself is an enthusiastic reader, especially one who shares and recommends, the students are likely to see reading as a rewarding experience.

The classroom setting is only slightly less important than the classroom climate. A classroom library, a comfortable nook for browsing and independent reading, relatively soundproof areas for small group discussion and sharing, a stage-like area for dramatic improvisation, easy access to modern technological aids to communication and to relevant tapes, records, filmstrips, and films -- all convey definite messages to students. They tell the student, first, that the English teacher is using the resources of the real, the contemporary world; secondly, that reading is encouraged here to the extent of allowing him to indulge his own preferences even on school time; and thirdly, that talking about his reactions and his insights is an important, on-going activity.

C Only a knowledgeable teacher can truly advance the reading skills of all his students. The irreducible minimum of basic information needed for effective reading instruction by English teachers is (1) the present reading competence of his students, (2) their real interests (as opposed to what teachers think they should be interested in), (3) the heirarchies in clusters of reading skills needed for the kinds of reading and literary materials used in English classes, and the services available to support and aid him in his crucial task. Needless to say, teacher competence in each of these areas would have to be developed through various in-service activity.

D A reading program which improves reading skills for all students operates with diversity on many levels. For greater success, we offer these guidelines:

-- Honor the student's right to read what he enjoys. On the one hand, this means the individualization, at least partially, of reading selections; on the other hand, it means the selection, from the limitless store of good literature available, that which is significant, worthwhile, relevant, and increasingly mature. The pursuit of new experiences and exciting ideas may be expected, for most youngsters, to accelerate skill development with little planned instruction. For students deficient in skill and interest, the use of the best, the most enjoyable, literature is imperative, even though it may mean that someone else reads it to them or that they experience the literature in its film version or in a dramatization prepared by another class.

— Train students to ask questions of themselves before they read, as they read, and after they have read. The student should read to raise questions, not to find answers. And when the teacher must ask questions, he should conciously ask the kinds of questions which build thinking (and comprehension) skills, but regardless of what questions are asked, the teacher should not demand full explication and understanding on the teacher's terms.

— Enlist the help of the reading consultant, the department chairman, or the supervisor in identifying specific reading skills needed for the increasingly difficult and complex materials used in the upper grades and in high ability classes and then teach the skills when needed for specific reading selections.

— Match student interest and competence with reading materials and instruction for skill and development.

— Ask students to read orally only after they have first read silently and then only for verification, for sharing, for entertainment, and (without the pupil's awareness) for teacher detection of individual reading problems.

— Use small group discussion for sharing, to foster cross-teaching and for learning from each other. Furthermore, small group discussion will reduce student propensity for egocentric interpretation.

— Identify early those students who can't be helped in the regular classroom situation and recommend that they get the specialized help they need.

— More of the same that they had in elementary school won't help poor readers improve their reading in secondary schools. To help them, find new materials and devise new approaches.

— Avoid commitment to any single approach to teaching reading or improving reading. Use flexibly the language arts approach, the phonics approach, and the linguistic approach. No one is sure just how reading is learned nor what approach works best with which students.

— Provide a short, intensive review of the essential sound-symbol relationships (the five short vowel sounds, the silent e rule about long vowels, and the consonant blend rule) where needed, and then trust the student to unlock most of the new words he encounters. Occasionally, classes of able readers need a review or at least a recall of these same tools for decoding words.

— Teach all students to learn words in the context of sentences, of paragraphs, and of the whole work. Teach them to use all built-in clues to meaning.

- For special, individual problems in reading, use pupil tutoring after first providing the needed guidance for the tutor. In this way, both students will learn.

- Maximize the pleasures, the achievements, the rewards in reading. Minimize the grades.

To summarize, not only the teacher of English, but all teachers in the school who use print materials in their subjects, should contribute toward the provision of the following characteristics within the total school reading environment:

- The degree of personal security and self-confidence necessary to reduce threat and to release or free children to participate, to contribute, to become actively involved and personally committed to school activities;

- An envrionment so saturated with a variety of interesting, provocative, stimulating activities and materials that, in the child's efforts to talk or write about them, to describe or react to them, and to either direct or participate in them, his central processes and innate verbal ability undergo constant, irresistible challenge;

- A background of experiences--an individualized storehouse of tangible referents--from which the child can extract the images, the ideas, the concepts, and/or the mental pictures that he needs to extend or expand his personal capability to internalize experiences;

- A teacher who in his efforts to implement, execute or apply the various aspects of a program, has the insight and the capability to keep these first three needs in the proper position in terms of priority and perspective.

SOME RECOMMENDED PROCEDURES FOR TEACHING BASIC READING SKILLS

Diagnosis, An Indispensable First Step

Diagnosis is a prerequistie for teaching all aspects of English; but diagnosis of reading difficulties is particularly hard for teachers in secondary school, even though they are now required by the State of Maryland to take a course in the teaching of reading. One of the reasons that teachers find diagnosis troublesome is that they do not know--either by direct observation or by reading, in many instances--how the child learns to read, what methods are being used in elementary feeder schools, what materials are included in his elementary reading programs, and what rationale for the teaching of reading is the basis for the reading programs in schools or for the published reading matarials on book orders. This unfortunate lack of background can and should be remedied in the future by closer articulation between elementary and secondary schools; the new elementary program--now in progress--and the revisions of junior high school English programs make these problems of articulation more accessible to solution. Meanwhile, however, the secondary English teacher's unfamiliarity with elementary reading programs presents a real obstacle to his diagnosis and continuing development of reading abilities. The secondary teacher may not know much about the elementary teacher's attempts to improve writing skills, either; but the writing process seems better understood than the reading process by those of us in high schools. Furthermore, we learned long ago that in written composition we take the student "where he is" by reading samples of his written work and by analyzing his strengths and weaknesses in addressing an audience of readers, selecting and developing topics, making purposes for writing explicit, organizing appropriately, selecting accurate diction, grouping words logically, and applying the mechanics of written English appropriately.

Use of Standard Test Scores

In reading, we tend to rely on the results of the standard test scores that are passed on to us, scores stated in terms of "norms" for age-grade levels, usually in the broad categories referred to as "vocabulary" and "comprehension." A glance at Part Two of this handbook should suffice to warn the teacher that such simplification of the reading process is dangerous and not very helpful from a diagnostic point of view. For the sad fact is that most teachers of English in secondary school do not know what a standard test is supposed to assess, have never seen many standard tests—including the ones that may be used in our own school system—and have very little knowledge of what the age-grade norms mean.

Teachers have remarked that a student in the tenth grade is "reading at a sixth-grade level; but if these teachers were asked to explain what a sixth-grade level is, they might be quite embarrassed. Teachers must acquaint themselves with the reading section of the standard tests being used in the schools, both the elementary and secondary levels, and then should analyze just what reading abilities and skills listed in Part Two of the handbook are being tested by each item. Only then will the item analyses on individual students be meaningful to them.

Some Informal Classroom Diagnostic Procedures

Even after a careful examination of the item analyses from standardized tests, the teacher has only a limited idea of the reading problems and needs of his students. Problems in teaching reading are different from those in teaching writing, and the solutions open to him are different also. Writing has no "content" of its own, therefore lends itself more easily to following individual student's interests and also to adaptation and relationships to other parts of the English program and to other subject fields. Reading, however, depends upon the material the student is asked to interpret: the material sets the scope of the reading abilities needed for interpretation. And though the resource bulletins present many options for students and teachers in the way of reading materials that can be used in connection with various units and activities, the problem of choices among options remains one of matching material to student abilities—a diagnostic problem to begin with. There, the simplest way to think about classroom diagnosis is to ask the questions: (1)"What materials and topics are suggested for this activity?"; (2)"Which are most suitable from the point of view of interest?"; (3)"Which present the greatest difficulties in interpretation, and what are these difficulties?"; and (4)"Which students are capable of which materials, and on what level of independence—on their own, in small groups, or in directed reading lessons in class?"

To assess the difficulty level of reading material, teachers may use one of several readability formulas (all described in reading manuals and references available in English departments) Most of these formulas involve counting the number of words in sentences, the number of syllables in words, and some of them include one or two other variables such as the level of abstraction of words (not all short words are "easy") and the grammatical or syntactical complexity of the sentence. This type of analysis of material (done by random sampling sections of selections being considered for class or group use) is helpful in that it eliminates some items that might seem within the interest range of students or within the scope of the unit. It might also help to identify a group of selections within the reading ability of slower students. (Most of the reading material designed expecially for slow students has been checked by means of some readability formula or combination of formulas.)

The relation of material to student interest can be determined by means of a brief checklist of topics given to students for ranking according to the degree of their concern with each topic. If such lists are used, then space should be included for students to list interests not appearing on the teacher's inventory. The teacher who has been doing his or her job, however, should know from his daily contacts with students in small groups and individual conferences what sorts of topics are interesting to students.

More to the point, the teacher must know what background in experience and information students have for interpretation of a particular selection. Some students are able to "translate" the vocabulary and sentences into oral English but do not really "comprehend" what they have read aloud or silently in its total context because they have no hook to hang the content on. Checklists are not useful for this type of diagnosis, of course, since the possibilities for reading content are limitless. Diagnosis of background should precede and occasionally accompany the directed reading activity which is described in the following section.

The simplest method of diagnosing a student's ability to read a selection, in terms of his knowledge of its vocabulary and his ability to understand its syntax, is to have him read bits of a selection aloud. It is generally recommended that oral reading for diagnostic purposes be done in a one-to-one conference between teacher and student; but teachers who know their students well should be able to work with small groups where each student reads a portion of a selection. Incidentally, some learning will take place in this situation if the reading is at all competent. Reading consultants in the school—or teachers in the department with reading training—can perhaps help make these oral reading diagnoses more meaningful if they can help the classroom teacher apply some of Goodman's findings about the kinds of "miscues" students make and their relationship to particular types of reading problems. Students who replace a word with an appropriate synonym, for example, have demonstrated comprehension though they have not read a word aloud correctly. The same type of reasoning applies to the "miscue" of omitting a word in oral reading (or inserting a word) and then correcting one's error in oral reading by modifying the sentence in some way later on. On the other hand, the student who reads "if" for "in" and fails to regress to his mistake and also fails to recognize it, is in serious difficulty.

Probably the most commonly used classroom procedure for diagnosing reading problems is the informal Reading Inventory, or the IRA. This activity is described in detail in our resource bulletins, is dealt with in inservice reading programs, and is accessible to teachers through reading references in English department professional libraries or by consultations with English department chairmen. All teachers should familiarize themselves with the inventories and should learn to adapt the technique of constructing similar inventories for specific selections they would like to use with large groups or entire classes.

Teaching Procedures

In spite of the caution to "avoid commitment to any single approach to the teach- of reading, "there are some basic procedures that provide contexts for teaching almost any needed specific reading ability or skill. The methods are, however, more suitable to expository materials than to literary, though they are helpful in assisting students in arriving at the literal ("What-is-it-about?") stage of literary comprehension or, in the case of the SQ3R method, in getting an overview of any type of material they are going to read in its entirety or in segments. These two occasionally over-used or mis-used methods are the "Directed Reading Activity" and the survey reading technique known as the SQ3R method.

The Directed Reading Activity

The Directed Reading Activity is simply a scheme for the inclusion of certain procedures that relate to the total reading process—readiness and motivation, establishment of reasons or purposes for reading, provision for clarification of difficulties encountered in the first reading, and some sort of direct application or follow-up that relates reading to other verbal activities or to experiences and needs in other subject areas or in actual life experience.

The Directed Reading Procedure is used with the entire class, so that a teacher must be sure to take these steps before planning to use it:

- Have diagnosed the difficulties and needs of the group and have chosen a skill that needs development or reinforcement by *most* of the class. (Differences in the level of performance of that skill may be taken care of in the plan by assigning differentiated questions to certain groups or individuals.)
- Have read the material that is to be used carefully so that he or she is aware of the possibilities for development of specific skills appropriate to a particular selection. This may seem obvious, but many teachers use inappropriate or uninteresting materials simply because they happen to be mentioned in resource guides or because they lend themselves to skill development of a particular type.
- Remember that the material itself sets the possibilities for emphasis of skills; but that the material must have some intrinsic value or interest for students beyond the acquisition of reading skills. The reason that so many students are turned off by "readers" and reading workbooks and "packages" is that the material used for skill development turns them off.
- Remember that the directed reading activity is not a *single lesson plan* — though unfortunately that is what it has degenerated into in many cases. It is simply a general plan for use over a day, a week, or an entire long work that includes most of the elements that are needed to help students improve reading.

The steps in the directed reading activity include:

A. *Readiness for reading*
This may be of two types—readiness in interest or motivation for reading, or readiness for the difficulties the content of a selection might pose for the student. Readiness activities for arousing interest are not necessary for material that is already interesting to students. In fact, many a lesson has been killed by an over-motivation for motivation that already exists. However, one or two questions related to the content of a selection, questions that explore students' knowledge or interest in the material and questions that relate the major points in an article or literary work to students' own lives are usual. Discussion should bring out what the students already know and are interested in, and should provide a base for the setting of reading purposes. Audio-visual methods are also helpful, especially when a selection deals with

cultures, artifacts, or ideas that are alien to the reader. Background reports are useful occasionally for providing readiness related to difficulties in content (as are audio-visual aids), but they can be overdone.

A second aspect of preparation is building readiness for the reading skills that the lesson is to develop. You may try preliminary class practice of a specific skill or working with one or two paragraphs of the selection. Or you may furnish a few illustrations or demonstrations of procedures that students will need to use in reading. For example, if students are to skim a selection to discover the four or five main divisions, it is a good idea to use the first part of the material (or several unrelated paragraphs) for class practice. Have the class read the first paragraph rapidly to discover the topic. Ask them for the key words and phrases. Then tell them to read as rapidly as possible from the beginning to the point at which a second major topic is introduced. Instruct them to look for key words and phrases only as they read. Note the time the assignment is begun; when the first student has completed the reading, record the time on the chalkboard in minutes and seconds then and also when the last of the group has finished. This class practice should provide adequate preparation for reading the rest of the selection individually.

Occasionally there will be some specialized vocabulary not explained in footnotes or glossary that will have to be introduced before students read. Unknown words that appear in titles or in the first few paragraphs of an article should be presented to the group during the preparatory period if comprehension of key ideas would be hindered by not knowing their meanings. Discussion of vocabulary may then lead to queries about the sort of article or story such a title might introduce, and thus serve both as background and as motivation for reading.

In general, though, vocabulary items should be included in the guides to silent reading, or discussed after a selection is read, using context clues as the principal ways of arriving at meanings.

B. Setting Reading Purposes; Guided Silent Reading

If the readiness period has been productive, then the students should have come up with some questions they wish to explore. But teachers should have prepared questions that are worded in such a way that to answer the question, the student must be actively engaged in developing the reading skills to be emphasized. Here are some typical types of questions for emphasizing certain types of skills:

1. Finding main ideas
    a. What title might be used for this section of the article?
    b. Select from the following topics the one which best summarizes the main idea.
    c. What is the topic sentence of paragraph 2.
    d. Write a headline for the section of the article beginning "Now that . . ."
    e. How many main topics are dealt with in this article?
    f. Find a key sentence that introduces or summarizes each main topic.
    g. Write a topic sentence for paragraph 4.
    h. Make a brief topic outline of the selection, including only main divisions.
    i. Select four or five transitional expressions that indicate a movement from one main idea to another.

**The material on these pages is adapted from Lewis and Sisk, Teaching English 7-12. (New York: American Book Co., 1963, P.P. 140-145.)

   g. Write a topic sentence for paragraph 4.
   h. Make a brief topic outline of the selection, including only main divisions.
   i. Select four or five transitional expressions that indicate a movement from one main idea to another.
2. Locating details that develop the main idea
   a. Select from the following list the details used to develop the first topic sentence.
   b. Complete the following outline by inserting supporting details under each main topic.
   c. Answer these questions: In what way did Mr. Smith betray his employer? What suggestions does the author give for encouraging honesty?
   d. Match the details in the right-hand column with the main topics in the left-hand column to which they are related.
   e. Locate the key phrases or words that express criticism of the present program.
   f. Complete the following statement with the appropriate detail:
3. Following a sequence of events or steps in a process
   a. Number these jumbled events (or steps) in the order they are introduced in the articles:
   b. Read the directions for getting from one location to another. Draw a diagram to illustrate the directions.
   c. Test your understanding of the directions by executing them.
   d. Prepare a brief demonstration of the process to present to the class.
4. Skimming
   a. Read the selection as rapidly as you can and list the four main topics the author discusses.
   b. Use all printed aids—indices, table of contents, italicized, and boldfaced type—to skim two articles or books. Which article or book do you think gives the most complete information about the topic in which you are interested?
   c. Skim paragraph 2 to discover which aviator holds the world's record for time in the air.
   d. Skim the selection to find words that "editorialize" rather than make statements of fact.
   e. Skim the first section of the article. What point of view do you think the author will attempt to develop in the rest of the article?
5. Evaluating and summarizing
   a. Find the topics in the following list that are not relevant to the main theme:
   b. Which of these two articles best answers the question of how aviators survive in space?
   c. Is there any discrepancy between the diagram on page   and the printed explanation that accompanies it?
   d. State in one sentence what you believe to be the most important idea expressed in this article.
   e. Prepare a summary of not more than five sentences of the main ideas of this selection.
   f. State in three sentences the main premise of the author, the principal arguments against it, and you personal estimate of the author's success in presenting his viewpoint.
6. Making inferences
   a. On the basis of what you have learned about the author's point of view concerning dating in junior high school, how do you think he would react to a proposal that weekly dances be held in the school gym?

b. If Mr. Steffens were alive today, what do you think might be his reaction to television ratings?
c. What does the title of the selection imply about the author's point of view?
d. Compare the author's reaction to each of the two men. Which one do you think he favors? Why?

Guide questions for the entire class may include two or three from one skill category to be emphasized, or one from two or three categories. Differentiation for students of varying abilities can often be taken care of by assigning different questions to different groups of students, and then having them responsible for discussion before the entire class in the portion of the procedure that follows the first silent reading.

In general, slower students who need help should be reading short selections in class. Students of average or above average reading ability may begin reading in class but should finish assignments at home, with guide questions to assist them.

C. Discussion of Reading

The discussion and recitation that follows silent reading serves as a check of comprehension, as a means of reinforcing learning, and as a method for diagnosing further needs. Recitation based on the guide questions or topics should be brief. Differences of opinion that arise during the discussion should be clarified by oral reading from the selection. Questions that are especially difficult should be reconsidered by the entire class. Here is a good place for the teacher or the good readers to demonstrate methods of finding certain types of answers.

Guide questions of a general nature, such as those requiring summarization, evaluation, or statements of opinion, should be used as a point of departure from recitation to a more informal, student-centered discussion of the selection. During this time students may offer comparisons with other articles or stories, raise questions about the author's sincerity or qualifications to deal with the topic, and relate the material to their own experiences. Inexperienced teachers may have some difficulty guiding the discussion that follows or accompanies recitation on preassigned guide questions, because the questions used during the discussion must be posed on the spur of the moment but must, nevertheless, be related to the general objectives for reading. Many students tend to bog down in a morass of factual details and trivialities at this point. It is up to you to keep the discussion on more important concepts and more critical perceptions and to recognize the point at which further talk becomes a waste of time.

D. Application and Follow-up

If the discussion has proved shallow or the recitation on guide questions poor, the need for rereading may be indicated. Instead of formulating questions for the students, however, ask them to pose some of their own and to suggest ways in which they hope to improve in their second reading. If the discussion has shown the reading to be satisfactory, other kinds of follow-ups are appropriate. If the selection is one of several in a broad teaching unit, students should relate it to the unit theme or objective and to other selections in the unit. You might ask some of them to read and report on additional material dealing with the same topic, noting similarities, contrasts, and relationships to selections read by the entire class.

Students should certainly evaluate their progress in the reading skills emphasized in the lesson. For this purpose, their success in answering the guide questions and participating in the discussion furnish rough bases for judgment. Occasionally a short quiz will help them gauge their progress. This appraisal may result in plans for further practice of the same skill, or it may reveal the need to improve other reading abilities. Often you will want to use reading to stimulate writing—asking for written reactions to the ideas of the selection, summaries of main ideas, or a statement of divergent points of view. A word of advice to inexperienced teachers: Never give a writing assignment of this type without some suggestions as to length, types of details to be included, and kinds of paragraph organization. In other words, treat every writing assignment as a written composition and use procedures similar to those recommended for teaching writing.

The most important application of reading is, of course, the incorporation of the fruits of reading into the student's own thought and action. Unfortunately, there is no known formula for testing this.

The SQ3R Method of Teaching Reading

The guided or "directed" reading lesson just described is one that you may adapt for numerous purposes and occasions when you are instructing a group of students. Another basic reading procedure is the SQ3R, which is especially good for the reading of exposition. Worked out at Ohio State University for freshmen who were unable to keep up with the heavy reading demands of college, it has since been used as a study method for all age groups. Science Research Associates has used it quite successfully as the basis for their Reading Laboratory, an individualized reading program. Originally intended as a way of helping students read more efficiently on their own, it can be used as a classroom procedure as well. It is an especially good procedure to use with difficult selections, material which must be retained, or selections with a number of important details.

— "S" denotes "Survey." The first step is to have the students glance over the parts of the selection to be studied, whether it is a chapter, book, story, or article, to find the main divisions of thought and determine the sequence of ideas. This survey should be rapid (either skimming speed or rapid reading rate) and should utilize typographic and other aids, such as headings and summaries. As a result of the survey, students should have divided the selection into several parts.

— Following this preliminary reading, the class should convert each of the parts into a question ("Q") to answer as they read the sections.

— They begin by reading the first part silently and carefully ("R1") to answer the questions set up for that section.

— When they have completed this reading, they should close the book or look away from it and recite ("R2") to themselves the answers to the questions or the summary of the material just read. If they are unable to do this successfully, they should reread the section rapidly. Now they are ready to go on to the next section, repeating the third and fourth steps—read and recite.

— Finally, when they have completed the entire selection, they should check their memory by reviewing the major points under each heading or question ("R3—Review).

USE OF READING TEACHERS AS ASSISTANTS IN READING PROBLEMS

The reading specialist's training does not always prepare him to assist teachers of content areas with developmental tasks specific to a subject area. Therefore, the subject teacher must assume some responsibility for acquiring, through reading or course work, some know-how about special reading tasks for his subject. It is important that activities in each class be so dominated by the particular subject being studied that only the two teachers will be aware of the reading aids that have been built into each lesson. Once there is a mutual understanding of the roles and responsibilities of classroom teachers and reading consultants, the reading consultant may be scheduled to work in as many classes as is feasible, being careful to distribute his time evenly among various disciplines and among various ability levels. Regardless of subject or ability level, he and the regular teacher can work cooperatively toward helping each class handle the reading involved in each area more effectively. His presence on a regular basis in classes of different ability levels will help maintain several valuable conditions:

1. No one subject is as likely to be labeled as being exclusively responsible for reading improvement.

2. The presence of the reading consultant in a class will not automatically signal to the whole school that this group is considered deficient.

3. The reading consultant can personally help implement the activities that were planned in earlier meetings.

4. Teacher-student ratio will be improved at least on a part-time basis.

Even in admittedly special situations, encourage the earliest possible transition from the teaching of reading as a separate subject to an approach that integrates the necessary and appropriate reading instruction within the various areas. Reading consultants should be asked to attend department meetings on a regular basis so that there may be an exchange of ideas between the reading and subject teachers for improving reading in content areas. Several secondary schools have provided individualized help in reading through a "reading lab" sponsored and manned by members of the English department who work with selected students instead of taking study hall or some other non-teaching duty. These arrangements should be made, however, with the consent and assistance of both the reading teacher or supervisor and the principal.

HELPING STUDENTS UNDERSTAND AND ENJOY LITERATURE

The title of this sub-section implies that there is a dichotomy between understanding and enjoyment. Not so. Rather, the teacher can hope to help students understand or comprehend what literary selections are about, and can then try to provide ways that lead students to greater enjoyment of literature than they might have on their own. Enjoyment is less amenable to direct instruction, however, than is comprehension. The most single important ultimate goals for the teaching of literature are value-oriented, affective in nature and highly individualized in attempts to develop tastes and preferences. The fact that such aims do not lend themselves to testing by means of standardized measurements should not deter the teacher of English from aiming for these goals, beyond the "what-is-this-about" kinds of understandings that objective devices can measure.

Some General Guidelines for Teaching Literature

—Limit the objectives for reading a particular selection or longer work to those that are appropriate to the abilities and interests of students but that are consistent with the nature of the material being used. Don't "force" a work into a skill-related goal that is not actually central to the interpretation of the work.

—Use short works (novels, biographical sketches, stories, poems) for class study to exemplify certain aspects of literature to be emphasized.

—Give students choices among works of a similar type whenever possible. For class assignments, three of four novels, plays, stories, poems could be the basis of grouping. Each group should receive the same general guide questions and aids so that generalizations about the types of literature being studied may be made (as they would be if the entire class were reading the same work). In addition, the group technique allows for comparisons and contrasts of works similar in theme, genre, point of view, and so forth.

—Have students read first the literal meaning (basic interpretation) of the work. Most literature of a narrative type should be read first for plot and central characterizations as they relate to plot. Settings should be identified and their importance or centrality to plot or character touched upon. Point of view, tone, and theme should be considered after the fundamental questions; "What or who is this about?"; "What happens in this work?"; Why are the settings appropriate to the plot or portrayals?"; "What reasons does the author provide for the characters' motivations, actions?"

—For some slow students, this basic level may be the final outcome, with some brief discussion of likes and dislikes among the characters, the "realistic" or "true-to-life" quality of the story, and similar experientially-related topics. However, these readers must learn that literature holds a mirror up to life; it is not life itself. It does have its own "truth", though, in terms of extending human feelings and experiences and confirming those we ourselves have had or felt but not expressed.

—Once the literal level of a work is understood (using as guides the same sorts of questions one would provide for expository reading during the guided reading activity), then other aspects of meaning or significance in the work might be explored through a number of methods—group discussions, writing assignments, projects of different types, analagies to other media treating the same themes, content, or topics; many others are suggested in the resource bulletins on each grade level.

["Level" is probably not the best word for the varying insights one may get from a piece of literature. "Multifaceted" more accurately describes the situation that readers face as they become more aware of the recurrent human experiences via archetypal plots and characterizations, the feelings and non-verbal responses, the effect of the cultural contexts on the reading experience (especially in the reading of such classics as Shakespeare or in works whose content is either exotic or alien in some way to the reader's experience), the pleasures or recognitions that come from an analysis of form or genre, the authors choices of situation and language often referred to as "style", and the relation of a work to a particular mode.]

—Usually it is wise to select only one or two other types of meanings or insights beyond the literal for a particular piece of literature. If the literature lends itself to psychological interpretations, then discussions and activities designed to feature that aspect of meaning should be featured. If theme is the principal element of interest, then philosophical questions worded simply enough for discussion help to get at the perennial questions man has asked about himself and his purpose and his relation to nature and God. Choose an additional aspect of meaning in literature that is appropriate and interesting to particular classes.

—Remember that literature can be considered as a subject to be studied about, as art (where form is emphasized), as a record of human aspirations and experiences, as a guide to values both past and present, as a "thing" to be consumed for pure leisure-time entertainment, as a source of pleasure and enlightenment in itself. A teacher cannot possibly have students consider literature in all these facets during either a short or long-range activity.

—If one wishes to examine the complexity or multiple meanings in a work, then grouping classes so that each group explores just one aspect or element in a greater depth than the rest of the class, is a good procedure. The group questions or guides, and their summaries of their discussions, can be presented to the class in various ways. Obviously, if this technique is used, then the more difficult aspects of a work should be assigned to the most capable students.

—Do not overdo "motivation" for literature. Many an enjoyable work has been spoiled for readers by a plethora of "background reports," preview of vocabulary and biographical details about the author irrelevant to the enjoyment or comprehension of the work. A good rule of thumb about the length and type of motivation is: The closer in time and central experience the content and language of the work is to the reader's own life, the less motivation the reading of the work will need. In the case of works removed in time or culture from the reader's own experience, space the background and motivational activities throughout the reading instead of jamming them all in at the beginning.

—Encourage as rapid a first reading of the complete work as possible, even with slow students. In general, the teacher should provide more detailed assistance in the form of questions, visual aids, recordings for difficult works and at the initial stages of a long work such as a novel of three to five act play. Poems should be read through silently by the students either before or after an initial oral reading (or recording or taped reading) before any aspect of the poem is discussed.

—Provide time in class for slow readers to complete most of their reading assignments, but assign them re-reading with guide questions. Do not provide class time for reading for students of above-average ability. If there are only two sets of one novel in a school, then either alternate the teaching of the work to different classes, or—more suitable for real differentiation of instruction, used mixed sets of novels or other works (there are numbers of these in all English departments....) and have different groups of students reading different works of the same type.

—Keep a close bookkeeping account of materials that you charge out to students for home reading. A signature on a sheet of paper with the title of the work at the top should suffice for a receipt.

--Works that are used in class should be collected and counted at the end of the period. Routinize this procedure by assigning two or three students to take charge for one week at a time.

Some Special Problems in Teaching Poetry and Drama

All literature shares certain elements in common, but each genre presents some reading problems peculiar to its form and intent. This handbook cannot possibly present all these problems and options among procedures designed to cope with them. The following discussion, therefore, attempts merely to suggest the types of difficulties and some illustrative and often quite general procedures.

Poetry

Poetry presents a special problem to teachers mainly because some students have come to secondary school with a love of poetry that has been killed by "over-teaching" poetry as if it were the same type of reading material as a social studies text. The principle thing a teacher should keep in mind is that poetry is meant to convey feelings, perceptions rather than to impart information. The attitude a teacher should take in introducing poems and reading them with his or her classes is expressed succinctly and, in our opinion, accurately by Peter Lesser, a lecturer in a British College of Education, in his article "Teaching Poetry in the Secondary School" (in The Use of English, Autumn 1974). Mr. Lesser says:

> "Poetry cannot really be taught. It can, however, be 'caught'. Poetry is really indefinable, but consists of many things of which the least important is rhyme or shape or pattern, and the most important is a 'certain something'—a communication, a heightening of experience, a glimpse of the finite...some call it magic; I call it 'spark', because its effect is so often sudden, sharp, shining—always enriching, frequently beautiful, often memorable.
>
> One either appreciates poetry, or one doesn't. If one does, and if one believes that poetry is worthwhile and that it helps to enrich and fulfil our lives, the natural corollary is to wish others to share the joy and excitement that poetry can give. It follows that the successful teacher of poetry needs, at first, one thing: enthusiasm...How can it be otherwise? How can one spread the Gospel if one does not whole-heartedly believe in it?"

Mr. Lesser goes on to suggest some steps that the teacher of secondary English should take. These are identical with those recommended in the resource bulletins for teachers of grades 7-10. These summarize both his and the County's recommendations:

--Do not attempt to teach poems you do not enjoy yourself. Even though you are selecting poems for your students' interests and abilities, you cannot teach the love of something you do not love yourself.

--Be sure that the poem you choose for class reading is one that is likely to interest most of the class.

--Begin by reading (or playing a recording, or having a student especially prepared to read) the entire poem aloud to the class or group who is to read it silently and discuss it. The reading must be done well.

—Provide some general guide questions to discussion of the poem; but first ask the class for their reactions or difficulties in grasping the "meaning" or "feeling" the poem transmits.

—Clarify, through discussion or questioning or the use of visual aids, difficulties in interpreting the "literal" level of the poem that may interfere with the affective response you are aiming for.

—Leave plenty of time for discussion and questioning by the class.

—Have the students re-read the poem through silently.

—Concentrate some time on in-depth discussion of lines or phrases that convey the tone or central experience of the poem.

—Do not insist that students give a reason for liking or disliking particular poems. You can help students interpret poetry; you cannot force them to like it.

—Reactions to poems can include having students write poems of their own, make drawings or collages that attempt to convey similar feelings or experiences, make comparisons with other pieces of literature with similar themes or moods, prepare oral readings (either group or individual) or poems comparable in some way to the poem considered by the class.

—In dealing with formal aspects of poetry such as metrical patterns, figurative language, "persona" as vehicle for point of view—concentrate on one aspect only with most classes. If you wish to consider a number of these elements, prepare guide sheets for each element and have small groups of students consider one element and share their discoveries with the class.

—Do not overdo terminology. Rhythms can be identified by clapping (loudly and softly for stressed and unstressed syllable); and the main point to make about rhythms is that they are "set" by the bounds of the English language, which is a stressed language where most words are stressed heavily only on one syllable—unless the word is four syllable or more, in which case another secondary stress (primary stress in poetry) is added.

—Simplify the teaching of figurative language by teaching it as basically analogical. Similes and metaphors are simply comparisons of special types; alliteration and assonance are repetitions of comparative sounds, and so on.

—Do not stress the originality of figurative language, especially simile and metaphor, so much as the accuracy of the transmission of experience that a truly excellent comparison conveys.

Drama

The principle difficulty in teaching drama is that drama is meant to be seen and heard. Therefore, the teacher's aim is to have students read drama with their eyes and ears, to have them visualize and "hear" drama. The teacher must now forget, however, that drama is a form of literature—of "letters" and words strung together in dialogue. To read drama is an experience different from going to the theatre, and therefore the attempts to help students visualize and hear drama must be related to the reading of the script, applying procedures that help the students follow the dramatic narrative, reconstruct the characterizations, and "see" the settings in which actions take place.

Dramatic literature is heavily emphasized throughout the English programs for secondary school, though it is difficult to find plays that are both well-designed and interesting to junior high school students. Perhaps that is because drama is a public art form, and the public is usually an adult audience. Drama is also a form of literature that lends itself to the arts of persuasion through entertainment rather than logical argumentation or debate, and consequently students must learn as they read to discover the playwright's purpose, his hidden intent—if he has one beyond mere entertainment and pleasure. This is a difficult problem because the playwright cannot use the "point of view" devices open to the writer of discursive narrative unless he adopts the convention of having one character or group represent his views (as the integral chorus often does in Greek drama and as the stage manager in "Our Town" seems to.)

The suggestions that follow are brief examples of the types of procedures that are recommended in great detail in the grade-level resource bulletins, 7-12.

—Motivations can be similar to those for novels, poems or other forms of literature.

—There are a number of choices for a first reading. If the play is short, students can be assigned parts in advance (good readers only at this stage!), and can present a reading to the class. This should be followed by a quick silent reading, and discussion based on questions designed to help students visualize ways the play could be produced, reconstruct characterizations, suggest settings, and analyze the theme or intent of the play.

—Long plays, especially those with historical backgrounds, require consideration of individual reading abilities. Plays lend themselves to group work for both initial and follow-up readings. Guide questions for the entire play should be rather general, and given to the class as help in following plot, character, and intent. Group guides should be assigned by acts that certain groups are to read orally to each other and discuss in greater depth. Or they may be set up as "project" guides where students have choices among such aspects of drama as planning a set (drawing or model), working out a dramatic reading of a section of a play, designing costumes, researching guides to production in theatrical journals and reviews, and so forth.

—Recordings are invaluable in assisting students to interpret character and to follow plot. Our supply is quite good, and school and community libraries are adding new titles and new versions of tried-and-true selections constantly. The teacher may use such recordings before the reading of plays—as overviews, and during the reading of plays, for reinforcement, or rejection of student interpretation based on previous silent or group oral reading, and following the reading of a play, for review or comparison with student interpretations.

—With slower students, recordings may substitute for reading parts of a play that are either very difficult to comprehend through silent reading or are unnecessarily lengthy or repetitious. Recordings of plays other than those being read by the class or by groups within the class should be included for purposes of comparison and contrast of similar topics treated in different ways, in different periods, or by different playwrights. These are not reading experiences, but they reinforce the reading experience by seeking to develop comprehension skills through analogy.

—Plays that present problems in uses of staging and production methods foreign to students' experience should be presented with as many visual aids as possible and as little technical detail as possible. Plays with problems of archaic language (Shakespeare is a noted example) should not be over-killed by vocabulary work. Ad hoc recognition, often supplied by the teacher as the play is read, is often all that is required. Many words can simply be skipped over if they do not interfere with the reader's general interpretation of the central elements of the drama.

—Too many reports on background and staging kill a play as easily as they kill a novel or poem. Facts about playwright's lives, unless central to understanding of a play should not be reported upon except in cases of where students select such material for individual or group projects.

—Above all, remember that the spelling of the word "playwright" (not "playwrite") indicates that writing a play is a verbal act but it is also a craft. Therefore, the use of models, drawings, photographs and films to assist in the reading and to engage students in visualizing drama as an experience different from reading should permeate the program in dramatic literature.

—Drama provides an excellent medium for the development of the interpretation skills of listening and viewing. Such skills cannot, however, be developed if the listeners are treated to halting, inaudible, generally incompetent oral renderings. It is imperative that students who are to read before the class be prepared in advance and that they practice with the teacher or a coach of some sort, or with tapes onto which they record their attempts. These tapes should be played back for self-evaluation and revisions in the readings made as a result of this analysis.

—Dialogue presents reading problems of its own; and drama as literature is dialogue, for the stage business is the production aspect, non-verbal though highly communicative. Guide questions for reading plays should always emphasize the building of exposition, delineation of character and movement of plot through dialogue. Procedures such as the comparison of the playwright's methods with those of the writer of short stories or novels are useful, as are informal re-writings of dialogue into discursive narrative for the purposes of insights into the limitations and possibilities of dialogue for narrative forms.

—The reading of drama should, like the reading of poetry, be accompanied by the writing of student-originated skits, the employment of the techniques of dramatic improvisation and role playing discussed briefly in the last section of this part of the handbook.

TEACHING ASSIGNED READING TO LARGE GROUPS

Ideally, each student should be reading or viewing or listening to literature of his choice that is relevant to a particular theme, genre, or topic the entire class is considering. Frequently, however, a teacher must assign works to entire classes, or works of a similar type of groups within the class, for the purpose of providing a basis for "inducing" aspects of the various literary genres, comparison of treatments of similar themes or topics, or establishing generalizations about prototypes in literature (theme, character, plot, form).

Assigned reading should be taught with the following criteria in mind:

—Does it meet unit objectives?
—Will it be of interest to most students in the class or group?
—Are the works short and/or readily comprehended?
—Do the works offer opportunities for the sharing of ideas?
—Do the works stimulate further reading?

After choosing the appropriate literature, the teacher should use these procedures:

—Select a brief motivating activity from a resource bulletin.
—For slower students read one or two paragraphs with the class to help them comprehend the basics of plot, main idea of exposition or other basic elements in the given work.
—Provide guide questions based on the work.
—Pre-teach needed vocabulary.
—Give students adequate time to read.
—Decide on the method for class discussion, for example:

-The class is divided into several groups, each assigned a different work of the same genre. After reading, examining, and discussing, each group can share its reactions with the other students.
-After the entire class has read the same work, the students can be divided into groups, each studying a different aspect of the work.
-In any case, the teacher and/or the students should conduct a general discussion to assess basic understandings.

—To develop some deeper comprehensions and appreciations, follow with a detailed discussion in which students:

-Clarify all basic concepts.
-Analyze effectiveness of words and author's style.
-Describe the structure.
-Examine critically the behavior of the characters.
-Discuss the significance of action and ideas.
-Determine the author's purpose and theme.
-Project self vicariously into the situation through questioning.
-Engage in role-playing, improvisation.

—Provide opportunities to reread for new purposes.

-Emphasize deeper comprehension, interpretation, and application.
-Develop skills in evaluating, organizing, and retaining key ideas.
-Have students summarize the basic understandings gained from the story and apply to self, to the problem being studied, or to society.

GENERAL SUGGESTIONS FOR OUTSIDE READING

—Relate the amount and kind of "required" assignments in extra-class reading to (a) ability and maturity of the class, (b) difficulty of the selections, (c) availability of selection in home, school, and community library, and (d) the extra-reading load the pupil carries in other subjects. A fairly reasonable expectation is one book (or a group of shorter selections) per quarter for classes of slow readers or below-average ability, and no more than eight books per year for other types of classes.

—Be sure to keep a balance between fiction and various types of nonfiction.

—Keep a cumulative record of outside reading on a separate sheet of paper in the composition folder for each pupil.

—Vary the kinds of pupil reactions to outside reading—for example, short "essay" answers to a general question (good when all pupils are reading the same literary genre or books dealing with a common theme related to specific literature units), informal class discussion, panels relating outside reading to class reading, or occasional book talks by a few selected pupils. Avoid the long, written book report which asks the student to comment on numerous topics.

—For superior students, relate outside reading to a long theme, to be written during the third or fourth quarter, dealing with a single writer—his typical concerns, his point of view and his style—or with the treatment of a single theme by different writers. Perhaps the pupil could be given a list of writers or themes suitable for this purpose at the beginning of the year and told that of the eight selections to be read outside class during the year, four of them could be related to this long-range assignment relating literature and composition.

SUGGESTIONS FOR INDIVIDUALIZING READING

General Principles and Procedures:

- Teacher's comments and enthusiasm can serve as motivation.
- Previous work in class can inspire voluntary reading.
- Allotting class time periodically to share promotes interest in books.
- Annotated book lists grouped thematically can be compiled to give pupils ideas for reading.
- Make regular visits to the library and enlist the librarian's help in engendering interest in certain books.
- Make references to intriguing books and articles related to class topics.
- Have students watch TV and/or movie versions of books read and compare and contrast.
- Encourage students to carry a free reading book with them at all times and to use every "spare" moment to read.
- Have students keep reading records.
    - Have the student arrange a cumulative record of his voluntary reading on a file card, as a diary, or through a journal. Keep this brief so it does not become a chore.
    - Use changes in reading interest and volume to guide suggestions for further reading.
    - Use the record to expand pupil's literary concepts with writing focused on one aspect of their reading: character, theme, author's style, relevance to pupil's life or appropriateness for adaptation to television or theater.
    - Check each student's record periodically (at least once a term). Select several books that can be logically grouped together and have those few students decide how to share their books with the class. (Perhaps three or four students read books concerning war; they may then present their books, concluding with similarities and differences.)
    - Occasionally allow students a few minutes at the beginning or end of the period to bring their reading records up to date.
- Try to correlate some independent reading with the literature units. (See reading lists at end of units.)
- Use some of the following activities to give students an opportunity to share books and to stimulate further interest.

- Letter Writing—student writes a letter in the role of a book character.
- Dear Abby—pretend you are the main character in the story. Write "Dear Abby" presenting your problem. Write Abby's suggestions for solution. (This might even be followed by a reply letter to Abby telling how her suggestion worked.) The class could ditto these letters and have several daily.
- Round Table—have a round table discussion under a student chairman.
- Reporter—follow the action as if the student is a reporter. Report can be "live" as on TV or radio, or headlines and a brief article for each (or several) major development.
- TV Panel Discussion--have a panel discussion on books on the same theme or by the same author.
- Mini-Book Reports--student tapes a one-minute comment on his favorite book. Students refer to these tapes throughout the year.
- Ten Best Books--class develops a list of Ten Best Books to share.
- "Book of the Month Club"--a student nominates any book he has enjoyed as the best book of the month, giving his reasons. This activity may be oral with the class voting on the book they most want to read.
- The Critics Speak--three to five students form a group of critics. One student in the role of author defends his work.
- Change Setting--imagine the characters in a different setting. (Imagine The Yearling in New York City or Captains Courageous in modern New England.) How would the characters change to match their new environment?
- Television--into what popular series might this book be placed?
- Movie--choose actors and actresses to play roles in a book you have read and give your reasons.
- Selling a Book—try writing an advertisement for your book. Remember that if you tell too much, you may ruin the book for someone else. Tell just enough to whet the appetite.
- New Titles—make up a new title for your book and tell why it would be appropriate.
- Cut out work such as maps, book jackets, advertising blurbs, scenes from the story and posters can be exhibited, but a talk or written report should accompany the art work to insure a thorough reading of the book.

— Avoid routine written book reports.

"Freewheeling"

Perhaps the single most important goal of English instruction is to encourage a taste for reading and to build a lifelong habit of reading for pleasure and information in every student. Often we fail to achieve this goal because, first, we require every student to read the same book, and secondly, because we "overteach"--questioning, analyzing, even criticizing in painful detail.

Freewheeling is a two-week period devoted primarily to free reading in class for students of all ability levels and all grade levels. There are Free-Wheeling units in each grade level. Books for other units are changed from year to year.

Gathering the books

- For grades 7-10, use the collection of paperbacks available in each school.
- For grades 11 and 12, collect from the bookrooms temporarily unused novels not projected in the class teaching program.

- Supplement the collections with the student and teacher contributions.
- Borrow paperbacks and magazines from the school library.
- Encourage pupils to order paperbacks from an appropriate book club.

Presenting the books

- Arrange a tempting display.
- Share your knowledge of each book with the class, encouraging pupils to add information about books they have read.
- Encourage immediate response through the use of chalkboard graffiti or bulletin board exhibits.
- Permit students to reject a book for any or no reason.
- Give free rein to student exploration of their own choices.

Establishing the goals

- Give first concern to quantity, not quality of reading.
- Ask each student to read two books, preferably on unrelated subjects.
- Emphasize pleasure as the purpose for reading all the books in the collection.
- Establish an atmosphere in which sharing the reading experiences enhances the pleasures of the books.

Developing the Activity

- Praise and recognize students who read more than they habitually are accustomed to doing.
- Intersperse reading with casual talk and random reflective journal notes.
- Avoid discussion of literary genre and critical approaches.
- Avoid either oral or written book reports.
- Give no tests or grades.
- Provide opportunities for pupils to share their reading experiences in interest groups, by preparing graphics, by keeping note cards for their classmates, or by recommending books to other students.
- Focus the sharing on specific appeals rather than summaries of a whole book.

Evaluating the Activity

If the teacher observes that the reluctant reader reads with pleasure, the occasional reader reads more regularly, and that the avid reader finds new interests and new experiencss, he will know the activity was successful.

A BRIEF WORD ABOUT THE USE AND INTERPRETATION OF MEDIA

Teachers should recognize the function to be served through the media chosen.

- Identify the value and purpose for which the media is to be used.
- Use catalogues, guides and reviews to make selections appropriate to the purpose.
- Explore students' background information and enrich it with summaries of information from periodicals.
- Compose guide questions to help students identify details and anticipate viewing newspapers.

Students should observe and understand the presentation in these ways:

- Discover new ideas, new experiences, and new imagery.
- Recognize and cite familiar ideas in new concepts.
- Make a verbal summary or analysis.
- Differentiate between realistic and romantic treatment of the subject.
- Note points which need classification or further investigation.
- Note the relationship between theme and form.
- Determine the relevance of the production to the purpose.

Students should demonstrate their ability to assimilate and use new perceptions in these activities:

- Retelling portions of the production
- Clarifying terms and concepts
- Summarizing main points, developments, and impressions
- Relating what was viewed to the purposes for reviewing
- Identifying new questions
- Evaluating artistic and literary qualities
- Comparing one's perceptions with those of others
- Projecting a personal viewing program

The teacher's evaluation of the purpose of the media and the students' ability to assimilate the media will be based upon an observation of performance in the items listed.

EXAMPLES OF THE USE OF MEDIA

Media		
Film, Television	- Viewing and analyzing a film to discover the element unique to films	- Making a film which illustrates the theme of a poem
Student films	- Making a film as the end product of a media unit	
Newspaper	- Analyzing an editorial, sports column, reportage column for content	- Comparing a newspaper story with a fictional version
Recordings	- Listening to a Dylan Thomas recording to listen for intonation	- Listening to a record to help students discover the imagery of a poet
Collage	- Creating a collage that captures a mood	- Relating a collage to the theme of a story or poem

IMPROVING WRITTEN COMPOSITION

PROBLEMS IN "TEACHING" WRITING

There are some who would tell us that to "teach" writing is impossible. Those who hold this view think of writing as an art for which one must have native ability, an art that can be developed and improved only through a process of self-discovery, self-learning, and self-motivation. The most that these rhetoricians think can be accomplished in *school training* is an attempt to help individuals produce writing that is close to their own speech and that transmits, in standard English of a simple but acceptable type, a message that is understandable by a reader. And they would advocate that we leave the student with a natural gift for writing alone. Opposing this view is the one that writing is entirely a "learned" process, a highly complex procedure involving the most difficult verbal skills, combined with the underlying articulateness of natural speech and the logical, critical thought processes to which any *conscious* attempt to verbalize, as writing is, must be tied. Those who hold this view develop for schools a tight sequence of writing abilities and skills that are aimed at making the speaker into a writer by helping him learn the explicit options open to him within the framework of the English language (syntactical groupings, word choices both lexical and grammatical, and so forth) in an orderly and progressive way. The first group places the emphasis on the writer's creativity and the second on the resources of the language that can be learned, as well as on the critical thinking processes allied to certain forms of writing.

This over-simplified and somewhat exaggerated summary of two antithetical views about the teaching and learning of writing highlights the problems the teacher of English faces. The teacher is caught between the need to use what is inside the learner—in terms of ideas, impressions, experience, information, needs for expression—and at the same time to provide him with some principles, practice and examples of various kinds of writing that he may need to engage in during the course of his schooling, his life outside school, in his future career choices, and in his social and civic duties. For pragmatic reasons, if for no others, we cannot adopt the laissez-faire attitude that either a student will or will not learn to write on his own.

Let us begin by admitting that writing is probably the most difficult of the communication abilities for most people, and that most people (adults—including teachers themselves—as well as students) find writing tough going. Having admitted this, we must then proceed to do what we can to help each student become a writer who can produce various types of written discourse understandable to a designated group of readers and exhibiting characteristics of clarity, coherence, and reasonable control of syntactical options, usage options, and the mechanics of written English. Because the problem of handling usage and mechanics is treated in another section of this handbook ("Directing Language Activities"), this brief section on the teaching of writing will concern itself exclusively with the attempt to help each student understand that almost every writing act is a repeated process in which he has a purpose for communicating, someone to write to or from, a topic or topics to write about, some sort of plan for writing, and some decisions to make regarding the need to produce revised copy (if his writing is intended for any reader except himself—diaries, lists, notes, jottings—or for an intimate friend or member of the family. As we noted in the section on "Directing Language Activities", the adherence to standard usage and mechanics of written English depends upon the discourse situation in which writing occurs, similarly to the adherence to standard usage in speech situations of differing contexts.

The general principles regarding the nature, teaching and evaluation of writing that appear in the foreward to the bulletin, "Improving Written Composition Through Accountability for the Teaching of Writing" seem pertinent as guides here:

ASSUMPTIONS ABOUT THE NATURE AND TEACHING OF WRITING

- The purpose of written communication is to transmit meaning.
- Writing is a learned skill; that is, one does not naturally learn to write as one learns to speak and listen.
- The basis of all written communication is the oral language. Oral fluency and comfortable use of language must precede the acquisition of writing skills and processes.
- Writing is the reverse process to reading. Writing is to be read by someone else—someone at a distance from the reader; otherwise the communication would more naturally be spoken.
- Writing is just one symbolic way of transmitting meaning. Speech is its base: but the visual, tactile, and paralinguistic codes are also media for the transmission of meaning.
- The teacher of English language arts is primarily accountable for the teaching of writing processes and skills; however, all teachers who ask students to give them responses in writing or who require writing skills for the completion of student activities are responsible to reinforce writing abilities.
- All writing is expressive; and all writing is, in a sense, self-expression—for the writer expresses himself even when completing a data sheet for employment, or by choosing a topic for an independent-study theme on paper, though admittedly the degree of self-revelation may not be as great as it is in the writing he does for himself. On the other hand, much "public" writing, or writing for an audience, is quite self-expressive, the most notable example being the writing that is "literary" in nature—writing intended to amuse or edify or extend or record a uniquely human experience. Literature, or the writing of students in literary forms or for literary purposes, is "public" or "transactional" writing at the same time that it is highly self-expressive.
- In setting goals for teaching writing, we believe that all students should have the opportunity to engage in all sorts of personal and public-transactional writing and to have experiences in totally "self-expressive" writing as well as writing intended for revision and careful editing (though obviously, if his self-expressive or "creative" or imaginative" writing is to be shared, it also should be proofread and edited).

GOALS IN THE TEACHING OF WRITING

The specific goals for teaching writing, in terms of activities and associated abilities and skills are developed in detail in the first part of this handbook, the Scope and Sequence in Composing, Interpreting and Language, 7-12". But because methods of teaching are inextricably related to goals, we provide here a statement of the general goals for teaching and writing for all students in all grades.

Goals in Control over the Unified Writing Process

We consider the writing act to be a unified act in the sense that each writing task demands certain general and overlapping abilities; we have established a set of goals that deal with the student's control over the various components of the unified process. The writing process has been described in a number of different ways by various rhetoricians, so that any division of that process into its components is essentially arbitrary. We have assumed that the process includes (A) determining or knowing the reasons one is writing (the "Why?" of writing), (B) the readers for whom one's writing is intended (the "To Whom?" of writing), (C) the subject matter or topic to be discussed or transmitted (the "What?" of writing), and (D) the choices among options in methods, forms, linguistic structures and conventions one makes to achieve the writing purpose (the "How?" of writing). It should be emphasized that the sequence of steps is not invariable. Steps A, B and C, for example, may occur in different order or simutaneously, though obviously revision must follow some sort of first draft (mental, oral, or written in rough form).

A. Identifying Stimulus and Purpose for Writing (The "Why?" of Writing)

1. All students should be able to identify the stimulus for writing as coming from within themselves, either as a desire for self-expression or for the fun of "playing with words", or as coming from an external source such as the home, school, or community.

2. All students should be aware of the major purpose of whatever written communication they undertake. These purposes include the free expression of feelings and ideas and experiences: the communication of information to others for clarification of meaning or for explanations of processes or procedures; the use of language to persuade others to act or to consider changes in opinions and attitudes; the recording of experiences, emotions, and ideas in more deliberately structured "literary" forms; the transaction of business, social, vocational or personal activities.

B. Projecting an Audience for Writing (The "To Whom?" of Writing)

All students should consider the real or "established" audience for their written communication before selecting content, structure, or style. They should have opportunities to write for a number of different "audiences".

C. Discovering Appropriate Content for Writing (The "What?" of Writing)

All students should recognize and use sources in themselves, other people, the external environment and from print, non-print materials as sources of content for events, descriptions, arguments, and experiences that form the subject matter of writing. They should, in addition, be able to select from available content what is appropriate to the purpose and audience and what is possible for inclusion in a writing task of specified length.

D. Deciding on a Method of Presentation (The "How?" of Writing)

1. Giving Structure to Writing

All students should be able to develop (mentally, orally, and in writing—whichever method is appropriate to task and student ability) some sort of plan for the writing they intend to do. The plan should be appropriate to the type of writing, the purposes of the writer, the background and needs of the projected audience, and the length of the written communication.

2. Preparing an Initial Draft

Each student should gain increasingly confident control over the preparation of first drafts, in writing assignments where revision will be required. (Mainly those shared by audiences or written in fulfillment of school or "outside" demands.) Such drafts should be legible to the reader and should reflect a growing awareness of choices among options in diction, syntax, and the conventional mechanics of writing. He should develop his own system for writing discursively, to get the ideas on paper first, while at the same time briefly noting in some manner the places in his draft where he intends to reconsider word choice, sentence structure, or mechanics.

3. Reconsidering and Revising Writing

Each student should show an awareness of options in language that permit him to alter word choice, sentence structure, or mechanics in ways suggested by his instructor, his peers, or himself. As he matures, he should provide evidence through comparison of his initial and final drafts, that he is increasingly able to make these revisions on his own.

4. Preparing a Final Draft

In all work that is "public" (in the sense that an audience removed from the writer will read it, or in the sense that the writing must conform to conventions established by the business, social-civic, vocational demands), the student should be able to use appropriate mechanics of writing and should adhere to the conventions of the form or genre of writing (literary, vocational, social).

Goals in the Writing of Traditional Types of Composition

A. Develop narratives of varying lengths and in varying forms for the following purposes: (a) to recall and retain his own experiences for personal use or for sharing with others; (b) to explain processes that occur in time; (c) to entertain and amuse.

B. Develop descriptions of places and people and of the contexts in which events and experiences occur.

C. Develop various types of explanatory (expository) writing forms associated with specific purposes and audiences for writing. In addition, the writer should be in control of a number of differing organizational patterns appropriate to the type of exposition—comparison and contrast; generalization and supporting details; analysis; classification; definition.

D. Develop written statements of varying types and lengths in which the major purpose is to persuade others to actions or thoughts deemed desirable by the writer.

A SUGGESTED PROCEDURE FOR TEACHING THE BASIC WRITING PROCESS FOR "PUBLIC-TRANSACTIONAL" WRITING

A. The Invention and Exploration Phase

For many assignments of a public-transactional nature, the student will be given a topic or choice of topics related to the ongoing program in English or to some school-related or life-related subject or experience. These assignments will need exploration and often some decisions as to choices among options or aspects of a general topic assigned for class writing. However, there are many opportunities for the teacher to give the student wide latitude in choice of a subject to write about, an audience of readers to whom he is to address his remarks, and a purpose for his writing. Occasionally, instead of assigning or suggesting general or specific topics, teachers may assign reading audiences or purposes and have students choose topics fitting to these.

— In public-transactional writing addressed to an audience one wishes to inform or persuade or entertain, it is unwise to tell the student to write about whatever he chooses (unless he is a student who likes to write and has a wealth of ideas or experiences that he wishes to express). Most students are simply frustrated by continually "free" assignments, which are much better confined to kinds of imaginative, personal, "free" writing which will be discussed in the following section.

— The topic of the public-transactional writing activity is the single most important aspect of the invention-exploration phase. It should be related to student interests whenever possible, or to student needs in or out of school.

— English teachers should minimize the number of topics related directly to the study and criticism of literature. Even in classes with literary tastes, students must develop skills in writing about topics more directly related to other subject fields, social-civic activities, and career-oriented tasks.

— In stimulating students to explore topics and make choices among possible options, teachers should use audio-visual aids when appropriate, and should utilize mass media to relate topics dealing with the past to the treatment of those topics in the present.

— The questions teachers pose also must stimulate invention and creative exploration by being "open-ended" (See section on questioning techniques.)

— Discussion in small groups interested in the same aspects of a topic or in the same topic often help to generate ideas and assist students in refreshing their own backgrounds and motivating them to learn more about topics with which they are unfamiliar.

— Sometimes it helps to ask students to spend about ten minutes writing down as quickly as possible what they know about a subject. This procedure may indicate that their a topic is not capable of extended development, or that it is too broad for development within the designated length of the assignment.

— Encourage students to jot down ideas and lists of details more or less at random during this "floundering" stage of pre-writing.

B. The Writing of the First Draft (Structuring Phase)

— Be sure students have selected or been assigned a specific audience of readers to whom their writing is to be addressed, and that they are aware of their writing goals and purposes in regard to this audience.

— Indicate to the students the length of the assignment you expect in terms of approximate pages rather then in terms of number of words or paragraphs.

— Encourage the students to select an organizational plan that is appropriate to the material, audience and purpose. Occasionally, however, he may be asked to begin a rough draft, letting the plan evolve as he tackles the problem of developing his material.

— Ask the students to use some sort of written organizational scheme—list, outline, chart or other streamlined method of pre-planning that is not too cumbersome.

— Sentence outlines should be discouraged except for the very slow students.

— Do not require outlines except for long papers.

— Encourage the student to get his ideas down on paper as rapidly as possible, paying attention to the continuity of ideas and the provision of supporting material.

— The first draft should be prepared outside school, in a quiet place if possible. Writing in a class of thirty or more people is not conducive to the free flow of ideas. Classes who do not habitually complete home assignments, however, may be given class time to prepare first drafts.

— Tell the student that when he comes to a word he is not sure of (either in regard to spelling or meaning), to circle the word and come back to it after the first draft is completed. He may also be told to bracket sentences or phrases he himself has trouble putting on paper, so that he may return to them for revision later. The main thing is to have him learn to write his ideas down without interruptions that can be taken care of during the revision phase.

C. The Teacher's Role in Helping Students Revise First Drafts

— Whenever possible, take home the set of first drafts and read them rapidly for major weaknesses in development, organization and mechanics.

- Plan a lesson for the entire class(inductive, using examples from various students papers) in which you present rhetorical, mechanical, and/or syntactical solutions to problems evident in the first drafts.

- Get students use to the term "first draft" rather than "rough draft" so that they understand that there may often be more than two drafts, and that a rough draft is not simply a pencilled version and final draft a typed or penned correction of mechanics.

- Following inductive lessons based on some writing competencies you wish to emphasize for the entire class, distribute first drafts, marked with brackets or some other simple symbol system you work out with the class that indicate to each student the type of weakness upon which you class lesson was based. Ask each student to work on the marked places in his paper first. Then you may wish to have students share help in pairs or small groups. This latter technique is especially helpful for correction of mechanical errors.

- Occasionally have students read their first drafts to small groups, asking for comment and suggestions regarding revision of content and/or organization.

- Be available for assistance during the revision stage of writing.

- Provide reference handbooks and dictionaries on tables or desks where students may use them conveniently.

SUGGESTIONS FOR "FREE" OR "EXPRESSIVE" WRITING

(Note: This section is taken from a guide sheet for students supplied by one of the County department chairman, Allan Starkey, who also has taught many inservice courses for teachers interesting in learning more about the teaching of written composition.)

The purpose of having students do "free", self-expressive writing is to make them more comfortable with writing and more interested in it. Free writing may be done on a regular basis, as Allan Starkey does it weekly, or it may be scheduled occasionally throughout the year. Most of it is based on personal experience, feelings, or ideas. Exposition, argumentation are not emphasized; rather a more imaginative type of writing that in literature might be structured as novels or stories or poems results. Students may write from memory, from direct observation, or both. They write to be read, not to be "corrected". Their reading audience is their class or a group of their classmates or the readers of the school magazine or some "dear reader" they project for themselves. For those with temperamental ignition systems, jump-starts are available from the teacher, but subjects are never "required" for this type of writing.

These are the directions Allan gives his students. Other teachers will find alternate or additional ways to encourage this very valuable and enjoyable aspect of writing.

"What should you write about? Write about what you know--things you've done, people you've met, places you've been, feelings you've had, memories that excite you. Within your own life, you have all the material you need. Your words and the way you use them will make your experiences vivid and clear to your readers.

"Above all, interest your readers. Remember that we bore easily. We are not interested in grade B movies, in your brand of science fiction, or in how to wash a car. But the chances are that we will be interested in you, not your whole life story, because you can't make it interesting in three hundred words, but in something that you personally have observed, or thought about, or lived through—an hour, a moment, a single impression."

Suggestions for Getting Started

Many parents have a strange hang-up. They feel that they have to protect their children from all things which may be even a little unpleasant. And so, out of what they consider to be the "goodness of their hearts," they lie to their children. Think back over your lifetime. Remember any situation in which your parents or anyone else, deceived you, hoping to make things easier for you. Write out the results of your thinking.

Everyone reaches the point of saturation, when he can absorb no more. You may love chocolate chip ice cream beyond all foods, but there is a limit to the amount you can eat. You may love to dance, but there is also a limit here. Go back into your personal memory, dig out an experience of this sort, and describe it.

Many things that man has made, which at first seemed to benefit him, have turned out to harm him. Tell about something that you once did for someone which you thought would help but which turned out to be anything but a help.

One of the odd things about time is that it seldom seems the same twice in succession; for instance, watching a good TV show for half an hour, and waiting for someone for half an hour. Tell of an experience you have had when time seemed inordinately long or short.

There is an old song that begins: "I wish I had all the money that I've spent on women." How about minutes? Do you sometimes wish you had all the minutes that you've spent on—well, on what? Tell about the time you wanted a lot of minutes. Or tell what you'd do with an unlimited supply of money.

How quickly human beings—lively, breathing, laughing, suffering, individuals—are forgotten when they are no longer with the people among whom they once lived. Write about someone you once knew, but now know no more.

Mark Twain said that when he was seventeen he thought his father was the stupidest man he'd ever met, but when he was twenty-one, he wondered how the old man could have learned so much in four years. Tell about someone in your life who has changed a great deal, or at least has seemed to you to have changed.

No doubt at all. Someone who is "well-educated," who knows a lot of facts but not much else, and who never hesitates to let everyone know that he knows them, can grow a bit tiresome. Tell about an enormous bore you've encountered. Or, do the opposite instead, and tell about a fascinating person you've encountered at some point in your life.

Sometimes an occasion arises when a person has to make a difficult decision: should I or should I not tell the truth? Tell of such an occasion, and of your reasoned decision whether or not to tell the truth.

It is a very sad fact that many times we lose our tempers, or have our feelings hurt by the actions of someone. And yet, it turns out that the person had a very good, very logical reason for doing what he did. And it had nothing at all to do with us. Tell of such an incident in your experience.

Recall a story you have heard told by one of your grandparents or by any older member of your family, which evokes some time before you were born. Try to remember how it was told--the sound of the voice, any quirks in the language--and tell it as completely as you can.

Sometimes you've got to fight hard for the thihgs you want. You've got to think up all sorts of dandy arguments to prove that your need is enormous. Tell about a situation in which you had to fight hard for the things you wanted. Recount the things you did and the arguments you used. Let yourself record the lumps and grooves, the dents and spikes.

All students think about fooling their teachers. Have you ever made the attempt? Did the attempt fail, or was it successful? Tell all about it (all about it!) if you have ever tried.

Things that have not happened but might happen are often more terrible than those which have already taken place. Have you ever lived through any such experience? If so, tell about it at length.

One of the first things you learn when you study first aid is that you must never jump to conclusions about the nature of someone's distress. In other words, if you see someone lying on the sidewalk, don't just assume that he's drunk, and pass by him with a sneer. Tell about an accident you've experienced, either as participant or bystander.

Choose a recent experience that affected you strongly and write it down as truthfully and completely as you can. Wrap yourself tightly in the memory until you feel inside the experience as physically as you feel the sweaty warmth of your body inside a thick unbreathing raincoat on a hot summer day.

Focus on one experience in which you learned something--about yourself, about other people, about nature, about life in general. Write about an experience that caused you to change one of your beliefs.

USING THE COMPOSITION FOLDER

- Student's writing assingments are kept in a folder in chronological sequence to show ability and progress in writing.
- The folder should have a separate sheet (stapled to the folder) containing a record of the student's assignments.

Jimmy Benson's Composition Record

Date	Type (Title)	Goals	Achievement of Goals	Major Errors and Weaknesses	Grades	
					Purpose and Structure	Diction, Syntax, Usage, Mechanics
10/15/74	Paragraph to create a mood	Use specific adjectives to achieve a feeling of horror	I was generally successful, but some of my adjectives did not really help build the feeling of horror.	Five spelling errors, some overworked words	B	C
10/24/74	Composing dialogue	Correctly punctuate direct and indirect quotations. Eliminate misspellings.	I did the direct quotes properly but misused the indirect quotes. I still misspelled one word.	Punctuation of indirect quotes Some awkward sentences	C	C

- The student should complete this chart. During the initial stages of writing he completes the first two columns to keep his primary objective in mind. As a final evaluation, he will fill in the remaining columns. Note that subsequent goals can be geared toward individual problems by having the student make the correction of a major weakness one of his aims in the next composition.

- Students should also keep a copy of the symbols used in marking compositions and should add to the list as new symbols are introduced.

- A checklist of "Evaluative Criteria" or "Composition Standards" should contain items which have been taught to the class. Additional items should be listed as instruction porceeds. The student should record errors and suggestions for improvement on this checklist. He should also keep a record of misspelled words.

- The folder should be used for these purposes:
  - student's recall of previously taught skills and abilities (review preceding final revision)
  - conferences with students for evaluation of individual progress
  - teacher planning for long-range instruction in composition

- Occasionally a lesson may be centered around the work in the folder in the following ways:
  - Have the student peruse his writing, looking for a specific type of error. Give points for both recognition of the error and for its correction.

- Have the student select the piece of writing that best exemplifies a certain skill and share it with his small group for discussion and analysis.
- Periodically have the student review all the writing done during the year to determine his growth as a writer. He may be asked to list the two greatest needs he finds in his own writing and then concentrate on improving these skills during the next several pieces of writing. Evaluation should be based on how well he meets the criteria he has established for himself.
- Students may work in pairs, exchanging folders. The partner could read the contents of the other person's folder to list three strengths and one area for improvement.

EVALUATING WRITTEN COMPOSITION

(Note: As in other sections of this methods handbook, only brief attention is given to evaluative procedures. This absence of detail about assessment is not an oversight; it anticipates the production, within the next two years, of a bulletin, "Helping Teachers and Students Assess Growth in English, 7-12", which will deal exclusively with the problems and techniques of evaluation as part of the ongoing learning and teaching process. That publication will include a section on the problems of evaluating written composition.)

Assumptions About Evaluation of Writing

— That evaluation is a part of the total context of learning to write, and not merely a means of assigning a grade (or of determining a score on a standardized test.

— That evaluation involves both teacher and student in a process of appraisal and examination whenever choices in content, organizational pattern, and language occur in writing.

— That evaluation of written composition should be based on the specific objectives of each writing assignment as well as on the broad general principles of good writing.

— That these objectives should include objectives for (a) the improvement of content, (b) increased competency in relating organizational patterns to purpose and content, (c) discrimination in word choice and sentence structure, (d) control of the mechanics of capitalization and punctuation, spelling and usage.

— That a "two-grade" marking system for papers for which both a first and a final draft are expected reflects the teachers' concern with both content-organization-purpose and appropriate use of the conventions of written English. (The "top" grade should be that given for evidence of purpose, implied audience, topic development and logical organization; the "bottom" grade should reflect assessment of sentence structure, word choice and the desired adherence to conventions of written English.)

— That the students should be actively involved in the evaluative process.

— That the ultimate goal of all evaluation is the improvement of writing rather than the ranking of pupils.

Suggestions for Helping Students Revise and Evaluate Writing Assignments

- Assign two letter grades to those papers that are to be revised. But remember that the report card grade should report total control of the writing process rather than make a statement about the student's competencies in the conventions of written English only.

- Avoid the use of complicated symbol-systems in grading papers. Use a brief suggestion related to the aspect of composition to be emphasized in a particular assignment, and make the suggestion in the form of an imperative verb whenever possible. ("Revise the order of this sentence for emphasis of your main idea" or "Choose another synonym to avoid repetition".)

- Comments should be worded to first praise student strength then suggest improvement.

- Arrange frequent conferences during work periods, reading periods, homeroom, library, or study periods.

- Use a limited number of clearly understood symbols to indicate errors in usage and mechanics. See the English chairman in your school for the list.

- Try these time-saving methods of evaluation:
  - Read papers for only one or two aspects of written composition
  - Skim papers to find common weakness. Then star, underline, or bracket these portions, asking students to write them on the board as soon as they get the papers back. These sentences provide the basis for a remedial lesson. (Followed by individual work on revision.)
  - Use the overhead projector, the opaque projector, or dittoes to share compositions so that pupils can respond to teacher commentary.
  - Have students share compositions in small groups.
    - Note general strengths and weaknesses.
    - Check for mechanics and usage.
    - Read papers looking for items in checklist placed on chalkboard.
    - Share paper group selects as "best" with the class.
  - Have several pupils write paragraphs or several related sentences needing revision on the board each day, using the last few minutes of the period to discuss, critize and correct.
  - Organize pairs of pupils for board work. Pupil A writes a paragraph. Pupil B corrects it, using proper symbols, and then the class evaluates the work.
  - Over a period of several weeks, have students write three or four compositions clustered around a specific set of skills and save them in the folder. Later each may submit what he believes is his best one for teacher evaluation.

DIRECTING LANGUAGE ACTIVITIES

SOME GENERAL PRINCIPLES AND PROBLEMS OF LANGUAGE INSTRUCTION

All language teaching involves the acquisition and application of conceptual learning; so that the title of this subsection implies a dichotomy between information about language and language use that teachers hope to bridge. For pragmatic reasons, however, it is helpful to differentiate between the teaching of generalizations about language and the provision of practice in the acquisition and habitual use of specific language skills and abilities. Especially in this section on methodology is the distinction useful, for it is in pedagogical practice that instruction in the conceptual aspects of language differs from reinforcement and development of language usage. Generalizations about language occur most frequently in the Scope and Sequence language section under categories dealing with the nature of language, language history and change, and relationships between language as a code and language as the major vehicle of communication and persuasion. Semantic generalizations, for instance, fall into this last category, as do certain relationships between rhetoric and grammar and/or usage in composing activities where generalizations governing the principles for choices among usage options are put into practice in specific communications contexts. Most language generalizations are best taught by use of the inductive procedure and its various adaptations—proceeding from specific examples of language forms, uses, or groupings to generalizations about analogies among language forms and uses, to general language principles. (See preceding section on induction as a basic teaching procedure.) Language use, on the other hand, is best taught in specific contexts where choices among a number of language options are possible. Short, brief practice exercises coupled with many attempts to have students bring to class observations of language use on signs, in newspapers, on television and in conversations outside school produce the best results in making students aware of just what language options are open to them, the richness of the English language in providing many of these options, and the ways to determine the most appropriate options for certain specific situations.

In the past, the assumptions made by both teachers of English and the general public has been that as one acquires a conceptual knowledge about language, one will automatically understand the implications of this knowledge and will automatically apply the information to problems of usage and other types of language options, such as the conventions governing the mechanics of written English. This false assumption continued to comfort teachers of English , in spite of the fact that linguistic scholars and experts in pedagogy agree that there is no transfer of knowledge about grammar or any other type of linguistic generalization to practical situations of language use-- unless the transfer is made clear and habitual through continued practice in functional communication contexts where choice among options is an immediate rather than a distant necessity. This clinging to the hope that if only a student "knows his grammar", he will speak and write acceptably (in terms of producing grammatical sentences as well as using "standard" English) persists. It persists not so much from the English teacher's ignorance of linguistic research as from his realization that regardless of his methods, he often cannot produce in any given student the kinds of desirable language functions he aims for. He must, however, accept what his own experience, common sense, and linguistic-pedagogical expertise tell him. That means that he must stop hoping for consistent accuracy in the attainment of some hypothetical "standard" and must aim instead for a more confident choice among options available to a speaker or writer with a particular purpose, an identifiable audience, and communicating in a specific discourse situation.

Some Generalizations About Methods of Teaching Language

The generalizations that follow provide both an overview and a summary of principles that are useful in teaching all aspects of language study. Specific applications of the principles appear throughout the resource bulletins for secondary school English and also as examples of types of activities and performance goals in the language section of the Scope and Sequence for Grades 7-12.

— The most important aim in language instruction is to assist students in becoming observers of language, to the end that they may become more confident in choosing among language options in particular communication situations.

— Any teaching or learning procedure for developing language learnings must be carefully motivated so that the learner understands the reasons for his being asked to learn and is thereby led to value the applications of his learning to his increasing control of language in achieving his personal, social, civic, and vocational aims.

— Help students differentiate between language information, concepts and skills learned as ends in themselves and their usefulness in composing and interpreting situations.

— Try to provide realistic, practical situations where whatever is learned is *immediately* applicable to an ongoing language activity in the English classroom, other subjects or school projects, or in life outside school. This generalization applies regardless of the area of language study selected for direct instruction—grammar, usage, semantic concepts related to the achievement or recognition of the purposes and effects of language options on others, or to some aspect of the mechanics of written English related to student composition. (Suggestions for these applications appear throughout the resource bulletins on each grade level and also are emphasized in the Scope and Sequence activities in composing and interpreting as well as in those included in the language sequence).

— Because the students' backgrounds and uses of language are so uneven and individual in nature, *diagnosis of actual need for a particular language learning is essential*. No teacher can take for granted the students' competencies in this area. Though it is discouraging to find that students do not "know" what is recommended in the grade level sequences (nor do they "know" what one might hope they have brought with them to secondary school from their previous home and educational experiences), one *must* begin "where the student is" and where his needs actually are. This generalization is not just an educator's cliche; it is a common sense recognition of the fact that it is impossible to begin where students aren't.

— Diagnosis of needs in areas of language use that are primarily oral (usage variations and options, for example, dialect and slang, variations in pronunciations and choices of diction) should be made by observing and recording group and individual language use during class, group, and individual activities carried on primarily by means of the spoken language.

-- Diagnosis of needs in such areas as mechanics of writing, sentence structures and usages applied mainly in writing, should be made by observing examples of students' writing of all sorts, both spontaneous and revised, expository-public and creative-personal. This initial diagnosis may be followed by diagnostic exercises prepared by the teacher to evaluate competencies in areas that seem to be of greatest need to the entire class or to large group within the class.

-- A good rule of thumb for choosing among the possibilities of presentation of language concepts and skill-development exercises to large or small groups, or to individuals, is to base initial choice upon preliminary diagnosis and then to present to the class as a whole only those concepts and skills that more than half of the class needs for immediate use or application or in which more than half the class has expressed particular interest. Prepare learning packages for use at learning stations or in group or individual settings. These should be worked on during classroom periods when other students may be asked to share their expertise with certain groups or individuals, and where the teacher (or teams of teachers) are available for individualized assistance.

(An exception to the above generalization applies to the teaching of language as a "subject" included as a unit within a course, or as an elective or other type of option available to students. Such units as those dealing with the history of English, the development of American English, certain semantic principles related to the art of persuasion or literary writing, or options such as "The Grammars of English" and "Practical or Career-Oriented English" are examples of this sort of exception.)

-- CONFINE DIRECT INSTRUCTION IN LANGUAGE CONCEPTS AND SKILLS (as differentiated from the application of these concepts and skills in composing and interpreting activities) TO SHORT PERIODS OF TIME. RARELY SHOULD AN ENTIRE PERIOD BE DEVOTED TO THESE ACTIVITIES. They should be introduced in fairly long sections of class time; then reinforced by brief exercises and activities and applications in student writing and speaking until the patterns of language use aimed for seem fairly well fixed in the student's habitual communications.

HELPING STUDENTS ADJUST LANGUAGE USAGE EFFECTIVELY

The central problem in the teaching of usage is the polarization of attitudes toward usage between the view that "good usage" is related to some desirable single "standard" against which all communication should be measured, and the recognition that one's own use of language is relative to the situation in which communication is taking place and--in most instances where speech rather than writing is the mode of discourse--is (unlike one's conscious knowledge of grammar, which must be learned) an automatic and habitual choice among language options internalized long before school attendance. In the past two or three decades, the pendulum has swung from an attempt to get everyone to talk and write "correctly" to an acceptance of the fact that correctness is, like style, relative. In some cases, the pendulum has swung so far that attempts to help students *use* language effectively in all sorts of situations, has bogged down and been replaced by a laissez-faire attitude that accepts all usages as equally valid and that considers any language "appropriate" if it is merely intelligible. A middle position has been the doctrine of "levels" of usage, which attempted to relate language use to various discourse contexts but which unfortunately adopted a terminology (of "standard", "illiterate" or "uneducated") that seemed to attach a social stigma to speakers and speech patterns that could be categorized as anything but "standard". This unintentional and unforeseen result might have been predicted if we had thought about our *own* feelings of insecurity when our language use seemed somehow threatened or questioned. We should know that if language is *the* distinctive human trait that helps to set us off from other mammals, then certainly our use of language is a central part of our identity and ego-structure and must therefore be treated with respect.

Once these attitudes toward usage are recognized as being somehow at odds with one another, however, teachers who consider what their *aims* in language instruction are (as related to the language usages students employ) must still arrive at some resolution of the dilemma of rationale for teaching usage before considering methods of usage instruction. The twin doctrines of "appropriateness" and "effectiveness" seem to offer a middle ground that is more than a weak compromise between dichotomies. Language that is both appropriate to a situation and particular reading or listening audience and effective in achieving its intent is "correct" in two senses: that it exists within an understood, grammatically coherent language *system* (the "grammar" or structuring system of language patterns of sound, word, and word groups); and that it communicates most effectively while, at the same time, offending neither communicator or recipient within a particular discourse context. All very well and good—but how to *teach* appropriate and effective usage? And what *is* appropriate and effective in various communications contexts? There are no easy answers to difficult questions; and the answers to these two questions pose usually thorny but not insurmountable possible answers.

There is, in a handbook of this sort, little space to examine all the possible problems. For that reason, the most recent edition of Pooley's *The Teaching of English Usage* (NCTE 1974) has been listed on the teacher's reference book order for departmental use; it is undoubtedly the single best reference on matters of usage and should be studied carefully by every member of the department as a general guide to the ways in which teachers can help students *use* language more effectively. (The book is *not* simply a revision of minor points from his earlier work; it is an up-to-date and helpful reference in every respect.)

The key to method is to stop trying to "teach" usage in the sense of inducing or promoting "rules" and endless practice exercises and to help students understand the *options* of language usage in terms of pronunciations, forms and meanings of words, and various syntactical choices open to them in trying to get across whatever it is they wish to convey verbally. Teaching usage becomes, then an attempt to present options, to provide varying contexts in which several of these options might be appropriate and effective, and to help students observe the options and the way that other speakers and writers choose among them for different purposes. Seen in this light, the principle of "correctness", says Pooley," becomes one of information and observation. No longer may a teacher or student rest upon the assumption that a rule once learned is a rule forever valid. Indeed, a healthy suspicion of all rules in language is a desirable attitude, provided it is accompanied by a desire to ascertain the current facts by study and observation of English in use."

The aim presented by Pooley is the valid one for teaching usage, it seems to us; but it presents problems of a very difficult nature in the setting of a scope and sequence in usage concepts and items to be dealt with in classroom instruction and it

presents also a difficult problem in methodology. The scope and sequence problem has . .
been dealt with briefly in the language section of the introduction to the first part of
this bulletin. In a word, concepts about usage (such as its tie to situation, communi-
cation purpose, and communicator-recipient relationships and commonalities of interests
and backgrounds) can be, and are, placed in a sequence. Much of this placement is, like
many others, arbitrary to a degree. However, the Teaching-Usage Concepts listed in the
scope and sequence guides, and those imbedded throughout the resource bulletins from
grades seven through twelve can be taught--like all concepts--inductively. The basic
difference between the kind of induction used for grammatical information and for usage
concepts is that the grammatical principle is usually a closed induction; that is, a
teaching technique rather than an "open" question or problem for which there may be
several "right" answers or hypotheses. The usage concept should be arrived at through
more open induction, where a practical problem in usage is posed for students to con-
sider and to resolve first on their own, and then by checking the various usage refer-
ences available in the classroom as teacher and student references (such as Bryant's
Current American Usage). Many of the examples the class studies can be brought in from
newspapers, road signs, television, or conversations with friends. Recall the announcer
who offered any one "between three books" as an incentive to subscribe to Public Television
and who pronounced "theater" as "the-ay-ter"; or the number of people--teachers among
them--who now say "I feel badly" or "It smells badly" or "between you and I." Examples
of this sort can be suggested by the teacher or supplied by students; finding such ex-
amples to discuss and check is an excellent home assignment, too. And for some there
will be "right" answers. The teacher will hope in many instances to develop gradually
and consistently the principle that usage depends upon situation, purpose, and speaker-
listener or reader-writer relationship, and also upon the "style" of the times, the will-
ingness of the public to add or accept usages that were formerly considered in poor
taste or "non-standard". The public's willingness to do so can be checked by referring
to the most recent, liberal dictionaries and other usage references and by observing
the writing in good daily papers and current periodicals and the speech used by TV and
radio announcers speaking on national networks.

Teaching Particular Items of Usage

Textbook materials are relatively of little value in teaching specifice usage
items because they tend to be behind the times in current attitudes toward usage and
because they necessarily present many usage items that are matters of concern only in
speech in the from of written exercises. This is one of the major weaknesses of the
computer or machine marked standard tests, in fact. Here a student is given a printed
sentence, usually broken into as many lines as there are boxes to check (4 most fre-
quently). Parts of the sentence may or may not contain examples of "non-standard"
usages; these are the parts the student is to identify. He is usually not asked to
supply a preferable usage, though some tests are set up in such a way that the usage
"error" is identified and then the student selects, through multiple choice examples,
a preferable usage. These tests encourage an over-concern with "correctness" and
scarcely ever walk the thin line between "acceptable" and "debatable" standard usage
that presents the greatest problems to those students who speak "standard" regional
dialects at home quite naturally but who tend to be insecure about the niceties of
expression. The tests also fail to indicate the intent and total context in which
discourse is taking place that are the variables that must be taken into consideration
in deciding upon the most appropriate and effective usages.

Pooley, in his The Teaching of English Usage, suggests a number of types of
exercises teachers can use in their attempts to present usage items and concepts to
entire classes, groups, and individuals. These should be considered by English
departments, and experiments by members of the departments in using the suggestions

with students and classes of varying abilities and needs should be conducted informally.

But remember that usage is intensely personal, and that usages are highly individualized. Rarely is there a usage item that a whole class should consider. The selection of usage items, like the selection of spelling lists, should therefore be based on careful diagnosis of students' speech in all sorts of situations, for most of the usage problems involving word forms—verbs and pronouns mainly—occur in speech. It is a routine matter to check usage in student writing; in fact, teachers have probably gone overboard in checking mechanics and usage—to the exclusion occasionally of the ideas and organization of written composition. Like spelling, too, usage is an area that lends itself to station learning, to the preparation of LAPs for certain groups and individuals within the class.

Some General Principles of Usage Instruction

To conclude, here are some general principles for teaching usage that may be of help:

- Remember that your main concern is to present options among usages to relate these to specific situations where one option may be preferable in one situation but not in another.

- Keep in mind that you are not trying to "change" or erase usages (impossible from a practical viewpoint); you are trying to add options among usages.

- Use words like "standard written", "standard regional dialect", "informal", "formal", or preferably "public" instead of "right" or "wrong", "correct" or "incorrect" when dealing with usage matters.

- Present oral usage items in oral situations, using audio aids when preparing LAPs dealing with these items. Present written usage items in conjunction with written work, preferably things the students themselves have written.

- Do not spend long periods of time dealing with specific items, though general usage concepts may be of concern over longer time units. It is better to have short, frequent exercises than long ones. Space them over longer intervals as students show gains in mastery.

- Try to find humorous, timely examples for consideration of usage concepts and items. Avoid textbook drills where the very subject matter of the exercise "turns students off".

- The area of usage is one where we need closer contacts with the business world, with parents, editors, college professors of a "liberal" bent (that is, those who have kept up with the field and who do not cling doggedly to the traditional views of right and wrong either through ignorance or lack of interest or snobbery).

- Motivation for the consideration of language options and choices among usage options must come from outside the text and the teacher-set goals and from inside the student, usually from real-life motivation such as the desire to be successful in a job, in a social situation, or in more self-conscious ego-building. Therefore, usage situations adopted as the basis of class, group, or individual activity should be correlated as closely as possible with student post-school or out-of-school experience and, for purposes of career success, with teachers of subjects most closely related to the student's job efficiency.

HELPING STUDENTS APPLY APPROPRIATE MECHANICS OF WRITTEN ENGLISH TO THEIR OWN WRITING

The key words in the title of this sub-section on language aims and methods are "appropriate and "to their own writing." For mechanics--spelling, punctuation, capitalization, and certain conventions associated with specific written forms--like usage, are subject to "relativity" and are therefore used "appropriately" for various writing purposes and situations. Mechanics of English, however, applies to written English and not to both speech and writing, as in the case of matters of usage (pronunciation--obviously oral--word choice, and syntactical groupings). The appropriateness of spelling, punctuation, and capitalization is relative to type and purpose of writing--personal or public, audience-oriented or self-directed, formal or informal. The single most succinct discussion of the relationship of mechanics to the kinds of writing and purposes of writers occurs in the recently issued bulletin prepared by the County Committee on Writing Accountability ("Improving Written Composition Through Accountability for the Teaching of Writing," pp. 6-7). The comments that follow are paraphrased or quoted directly from that publication:

> The dichotomy in the two goals for personal-social writing is not so much in the difference between motivation and activities classifiable as personal or public writing as it is in the fact that the conventions of written English--that is, adherence to spelling, punctuation, capitalization, and to the conventions of a particular form (such as a business letter or dramatic script)--need not be equally stressed for all types of writing.
>
> We suggest, then, that the more public and "transactional" the writing, the more importance must be attached to specific conventions of particular forms (such as business letters, certain types of reports, literary "closed" forms such as ballads or letters to editors). And although we would hope that each student would automatically observe the conventions of spelling and punctuation and usage in all his writing, we would insist that the most personal sorts of writing do not require that even those fundamental conventions be observed. Research studies have shown that there is no correlation between the creative expression of children (disadvantaged children particularly) and their ability to pass tests on mechanics of writing or to observe these mechanics in these very personal, imaginative expressions.
>
> We even go so far as to suggest that the types of writing goals be classified by the degree of adherence to writing conventions. This would give us classifications such as: (1) writing in which the conventions of written English is minimal; (2) writing in which certain conventions of writing must be observed but others may be minimized: (3) writing in "closed" or set forms where the entire set of associated conventions and mechanics of written English should be observed. If this sort of classification were used, then such things as the writing of free form poems and the jotting down of notes for one's own use would appear in the first category; writing poems in "closed" forms such as quatrains, or friendly letters, or answers to essay questions calling for the ability to write short, discursive expository paragraphs would appear in the second; and writing business letters or completing certain forms or preparing term papers or writing some literary materials for publication in a school magazine would appear in the third.

Relation of Writing Task to
Adherence to Conventions and Mechanics of English

Minimal Adherence	Degrees of Adherence (to specific conventions)	Maximum Adherence
-Lists for one's own use -Diaries, journals -Notes for one's own use -"Free" literary forms or experimental, for self-expression only -Rough drafts, to be revised later	-Letters to close friends -School-related assignments where emphasis is placed on content, organization, or some ability not directly related to compliance with mechanics or conventions	-Term papers -Completion of set forms -Compliance with conventional "etiquette" (regrets or acceptances) -Business forms -"Closed" literary forms intended for an audience

Spelling--A Perennial Problem

It is safe to say that no one has the answers to the "right" way to teach spelling. If he had, he would become a millionaire overnight, for spelling is much in the "public eye." A lot of people have their own panaceas for that student who can't spell--such things as spelling bees, Fernald or other methods, use of dictionaries. Others shrug off the problem and simply take the position that the ability to spell is inborn: "Some people just aren't good spellers." As a matter of fact, the ability to spell seems to have little correlation with intelligence (whatever that is), so that those teachers or businessmen who have problems (and there are many teachers and businessmen who do have problems) may console themselves with the thought that at least they are not stupid. They can go on getting their secretaries or friends to assist them; but they cannot ignore the problem of correct spelling and simply spell as they choose, because in their vocations correct spelling is a prerequisite for success. In other types of vocations also, where writing is not a primarily needed skill, misspelling carries social penalties perhaps incommensurate with its "communications" importance in certain situations. A misspelled word in a letter of application turns off employers as readily as a choice of substandard word form ("I ain't") turns off those people one is trying to impress. Spelling has, then, a social value and penalty as well as a more practical value of helping to communicate one's message to a reader more effectively. And spelling is more nearly subject to "standards" of correctness simply because it has become standardized ever since the widespread use of printing instead of script as a means of conveying written messages. Spelling is one aspect of writing that can be labeled as right or wrong more than any other single writing skill. The most convenient authority is the dictionary, a reference available in every classroom; though some classrooms have more recent revisions of dictionaries that may offer additional acceptable variant spellings.

The problem in teaching spelling in secondary school is not, then, the decision as to the acceptance of incorrectly spelled words as "correct," but rather the problem of helping students both to understand the occasions on which they must be sure that their spelling is acceptable and also to develop the ability to spell words they use in writing correctly. Some general principles of teaching spelling follow.

Selection of Lists

The student should ideally learn only those words of importance in his writing. These may be words selected in advance because a teacher knows that a particular topic being studied will be commented upon in writing (ad hoc spelling of proper names, for instance) or because the words are in common use and should be in the spelling repertoire of most students.

Differentiation of Lists

There should be a short class list of words selected from common errors in the students' writing, from words to be used in class writing assignments (see above), and from standard lists of most commonly misspelled words—a few words judiciously selected.

In addition to class lists, there may be groups working on particular problems involving principles such as doubling consonants, indicating long and short vowels, and variant ways to indicate graphically similar sound combinations (grapheme-phoneme correspondences).

There should also be individual lists kept by each student, of words he misspells on writing assignments. These should be checked periodically with another student who should dictate the words to his partner in individualized self-assessments.

Fernald Method of Individual Word Study

- Look at the word.
- Say it to yourself.
- Copy the word.
- Think the word; try to see it in your mind; try to hear it; try to feel the motions required to write it.
- Write the word from memory; check it with the original.
- Do not write the word a number of times merely for the sake of repetition; thinking about the word while writing it is what impresses the correct spelling on the mind.
- Provide opportunities to write the word in context.
- Check every piece of written work for spelling. Do not rely on the appearance of a word, its "looking right." Rather than looking up each unknown word in the formation of the rough draft of a paragraph, some pupils may prefer simply to underline the word and then look up the spelling of all doubtful words after the paragraph is written.

Miscellaneous Suggestions

- Keep spelling exercises and time allotments brief, as varied as possible, and in contexts as interesting as you can make them.

- Present a paragraph where blanks are inserted for words in spelling lists. Place synonyms for the words in parentheses and have students substitute word on list—testing both comprehension and spelling accuracy.

- Always have spelling lists written; spelling bees and oral spelling are not related to writing.

- Use dictation exercises of a simple construction to test both grasp of spelling and student's ability to use speech intonation clues in terminal and internal junctures as clues to punctuation.

- Have students keep a list of misspellings they find on street signs or in newspapers. "It's" and "its" seem to be confused regularly in advertisements and news articles, in school publications, and elsewhere.

- Dictate words that are unfamiliar to students just to give them a chance to practice "phonetic" spellings which they can then check in dictionaries. These should not necessarily be related to vocabulary lists, though they may be. The words most suitable to this type of exercise are those that follow linguistically accepted "phoneme-grapheme" patterns (quite frequently the polysyllabic Latin-root words) that students can often spell without identifying meanings. The other useful words are those that contain common Greek or Germanic roots that have been retained in English spelling but which follow the spelling of the language of origin. In the latter case, students may be asked to supply English words within their own recognition or "use" vocabularies that contain the troublesome sound-letter combinations. (Such combinations as "ph" for /f/, for instance.)

- Provide proofreading opportunities, where students work in pairs on their own written work, or where groups proofread short passages provided by the teacher. These exercises may concentrate on spelling only; or on spelling, punctuation, and sentence sense.

- In order to help students be prepared for the format used to test spelling on standardized tests, occasionally provide a proofreading drill where four choices of a word spelling are given, and students are requested to select either the one correct or one incorrect spelling, or indicate no error.

- Single copies of commercially produced "spellers" are good sources for suggestions of ways to vary formats for drills.

Punctuation and Capitalization

The concept of "appropriateness" applies more fittingly to adherence to conventions of punctuation and capitalization than it does to spelling; for whereas spelling has become standardized, with correct spellings and variants available in dictionaries, punctuation and capitalization are more subject to "styles" and more relative to particular forms of writing than is spelling. Furthermore, very little has been written *about* punctuation; there are, in fact, only two or three reliable scholarly treatments of the subject that may serve as references, and these are unfortunately out of date in many respects. In the past, the teaching of punctuation has been related to the study of grammar: a terminal is used at the end of a grammatically acceptable "sentence," commas follow introductory clauses and set off non-restrictive elements, and so on. Punctuation has been taught by "rule," since the principles guiding the use of punctuation marks are established—as grammatical principles are—in relation to a theoretical, systematic model of language systems. But the "rules" for grammar-related punctuation are tied to traditional syntax, now giving way to transformational concepts, and hardly worth priority teaching as a "systematic" grammar to all students, if the sole aim is to help with punctuation of such groupings as non-restrictive elements and introductory clauses. Another difficulty in teaching punctuation and capitalization has been skimpy background of teachers, who often rely on "feel" for placement of commas and who are trained in grammar and rhetoric sufficiently to attain a reasonable degree of adherence to punctuation conventions in their own writing. This lack of background is related to the lack of attention to mechanics in college (except for "remedial" purposes) and to the aforementioned dearth of reliable authorities on just what the acceptable conventions *are*.

Simplification of Principles for Using Punctuation and Capitalization

If a teacher accepts as the major aim of teaching punctuation and capitalization the provision of some commonsense principles and enough practice in these to help the student-writer acquire some general rules-of-thumb for using punctuation marks in differing writing situations, then there has to be some simplification of the unwieldy "rules" for use of various punctuation marks that clutter the language and composition texts and handbooks. Probably one of the best attempts to simplify the principles for using punctuation was made by Harold Whitehall; his system is described in a book, *Structural Essentials of English* (Chapter 10, "The System of Punctuation," Harcourt, Brace, 1956). The book was formerly on the departmental order and should still be available to teachers. Whitehall contends that the principal purpose of punctuation is "to symbolize by means of visual signs the patterns heard in speech," but he goes on to say that there is not, nor can there be, a one-to-one correspondence between such items as length of pause or juncture and insertion of commas, semi-colons, periods. He also points out that "modern English punctuation has become an intricate system of conventions, some logical, some indicating separations or connections of context, all of crucial practical importance." He then proceeds to identify four uses of punctuation in relation to the speech system (underlying "grammar") of English: to link sentences and parts of words, to *separate* sentences and parts of sentences, to *enclose* parts of sentences, and to *indicate omissions*. In linking punctuation, the semicolon, colon, dash and hyphen may be used in specific contexts; separating punctuation includes terminals (period, question marks, exclamation point) and what Whitehall calls the "separating" comma. For enclosing or setting off, Whitehall lists paired commas, paired dashes, paired parentheses, paired brackets and paired quotation marks; and for omissions, he names the apostrophe, and triple dots used for omissions (ellipses).

Teachers who are acquainted with the Whitehall materials should try to incorporate his simplification of punctuation categories into their practice exercises and formulas for using punctuation and capitalization. An alternate scheme, however, has been built into the language portion of *Scope and Sequence for Grades 7-12*. This scheme divides punctuation into two general categories:

1. *Punctuation related to speech patterns*: (a) terminals—periods, question marks, exclamation points; (b) commas used for words in series, direct address, the setting off of introductory, interruptive, or nonrestrictive elements that would be indicated in slow, distinct speech by pauses, the setting off of phrases in apposition which would be marked by pauses in speech, and the separation of parts of a compound sentence which cannot be read without regression (silently) of pausing (in speech). Occasions when paired dashes and parentheses may or should be used in place of commas are also included here (but should be dealt with only in classes of above-average facility in using mechanics properly).
2. *Punctuation which is principally a matter of convention*: (that is, related to customary usages connected with forms such as letters, or used for ease of reading.) Practically all capitalization falls into this category, as does the use of commas to set off direct quotations unmarked by a pause between the quotation and the rest of the sentence. Many uses of the colon are conventional, as are all uses of the apostrophe (which is never marked in speaking, regardless of its use in writing).

Suggestions for Teaching Punctuation and Capitalization

-- Keep the number of punctuation and capitalization "rules" or principles to a minimum, stressing those that are of immediate need in students' writing assignments or in their writing outside school.

- For all students, but especially for students whose writing is poor or for whom writing is very difficult, rely heavily on the relation of terminals and commas to speech junctures. Use dictation exercises (taped or dictated slowly by the teacher); encourage students to read their work aloud to each other or to themselves in order to strengthen their conscious control over the speech-writing relationships. Remember that these relationships are only relatively reliable; variations are often possible.

- For students of above-average ability, introduce options in punctuation (such as the dash for setting off word groups and the colon before lists) as they seem appropriate for substitutions of punctuation in student writing.

- Encourage all students to notice punctuation on signs, in newspaper headlines, on TV advertisements, in school. They will find a number of uses of the apostrophe (it's being notoriously misused) that are incorrect and can bring these examples to class for discussion and checking against classroom references (though these are not always reliable). Teachers should have an up-to-date Secretary's Handbook on their desks, as well as a revised college handbook. Matters that are controversial might be checked with library resources. If a newspaper in your school, community, or city has a "Style Book" available, compare the principles governing the copyreader's use of mechanics with those in a Secretary's Handbook, a language and composition text for students, a college handbook.

- Punctuation and capitalization associated with purely conventional matters, such as the punctuation of dates, letter forms, the use of capitals at the beginning of each line of poetry, and others of a similar nature--should be taught as isolated instances, in connection with the writing of the form requiring the application of these conventions.

- Generalizations about punctuation that relate to speech and to convention solely should be made gradually, as the students have more opportunities to observe and test variants in writing.

- In order to help students feel less frustrated by the formats used to "test" punctuation and capitalization on standard tests, prepare an occasional exercise related to a punctuation or capitalization usage stressed in class in the format of a standardized "proofreading" exercise. (These make good opening drills.)

A WORD ABOUT GRAMMAR

Probably there is no single area of study in English that has received greater consideration in curriculum development, inservice programs for teachers, and attempts to nail down just what to teach and how to teach it than the area of grammar. And probably the time spent on it over the past ten years is out of proportion to its place in the total English program. This last statement does not imply that grammar is not important and should therefore be ignored; it simply indicates that we must assign priorities among the multitude of skills and abilities and subject matter that can be included under the subject called "English" and that grammar has a low priority in terms of classroom and out-of-class time allotted to its mastery in comparison with the acquisition of reading abilities, composing abilities, and the application of general language concepts.

Most secondary school teachers of English have had, or should have had, ample opportunity for inservice training in the subject matter of the three major "grammars" that are currently used as descriptions of the underlying communication system of English (traditional, structural, generative-transformational). There are, in addition, a number of background references in departments of English that teachers can read to keep their knowledge of these systems up to date. However, the problems of grammar are compounded in secondary school by the uneven backgrounds in grammar which students bring from elementary schools, by the need to differentiate the type and amount of grammatical information according to abilities and future goals of students, and by the inadequacy of the published text material to provide such differentiated materials.

With these problems in mind, then, we can still make the following recommendations regarding the teaching of grammar (adapted from a former guide, "The Study of the English Language, Grades One-Twelve").

General Recommendations

— At the present time, it seems impractical to attempt to teach any one of the grammatical systems to the exclusion of the others.

— The problem for curriculum developers seems to resolve into a choice between an eclectic approach which combines elements of all systems or an attempt to teach elements of each in a way that maintains the discreteness of the system. In general, grammatical concepts should be synthesized at the elementary level and for slow-learning pupils of all levels; and the systematic presentation of discrete grammars should be reserved for senior high school students and for junior high school students of superior ability.

— The approach to morphology should be synthetic, combining elements from all three grammars.

— Classification systems will be structural—form classes and function (structure) words—with traditional terminology retained insofar as possible.

— Definitions will be synthesized, combining classifying elements for all three grammars.

— Because traditional grammar makes no statement about phonology and because transformational phonology is still in a stage of development, any phonological material included in the program will be structural.

— Applications of phonological material will be made in these areas: oral interpretation, literary analysis, improvement of rhetorical effectiveness of student writing, punctuation, and spelling.

— The amount and explicitness of phonological data necessary to make the applications can be determined only through classroom experimentation. It seems probably that at the secondary level at least, the suprasegmentals would be taught, as well as the differences between phonemes and graphemes. At the elementary level, the nature of the phonological material taught will depend upon the decisions made in regard to the teaching of reading and spelling.

— Regardless of the type of grammar to be taught, no more than 10 per cent of the total time allotment for English should be devoted to direct instruction in grammar.

— All new concepts and skills should be introduced inductively. (See the section on inductive methods in the preceding section of this methods handbook.)

— Teachers should experiment with procedures that relate the teaching of grammar to the other phases of language study and to the program in literature and composition. Relationships to literature are mainly in the analysis of structure of literary works—diction and syntax as they reflect style. In general, relationships to composition should be made during the revision of the rough draft rather than in the stage of preparing to write.

Objectives for Teaching Grammar

The unit that appears in the present Grade Ten Resource Bulletin states the aims for teaching grammar in a way that applies to the general aims for teaching grammar at all levels of the secondary school

— To evaluate students' ability to recognize and manipulate

the natural word order of an English sentence
the form-class words, structure words and their uses
form-class words associated with usage problems
grammatical structures related to sentence expansion and begin the formation of more complex ideas and syntactical patterns

— To move from a study of English structure (grammar) toward concern with grammar as it relates to rhetoric, enabling students

to recognize and manipulate more complex sentence structures associated with sentence expansion and sentence variety
to recognize ways to improve sentence structure by additions, compression or modification
to see how grammatical knowledge can help them make conscious choices among options, thereby, improving the faulty structures in their own compositions
to recognize ways to revise compositions for purpose and unity, greater emphasis and force, and greater clarity and coherence.

Diagnostic Procedures

Successful grammar teaching depends upon the teacher's concern for the student's individual progress in grammar and also the teacher's ability to diagnose student weaknesses and special aptitudes. There are several options:

1. Conference

The ideal approach is a private conference in the first two weeks of school. Initiate at this time a separate card file for each student, on which a running record could be kept of the student's language successes or failures. Such items as "inappropriate" usage in speaking and writing, problems in composition in relation to grammatical principles, student's cultural background or language experiences that may relate indirectly to present language successes and failures should be noted. A card similar to the one below could be devised. The aim of the conference, of course, is "student-set goals." Students will more likely work toward a goal that they feel they had a part in setting. They must be allowed considerable freedom to determine what they do and the speed in which they do it. A student must first be made "aware" of language differences in order for him to want to develop his ability to use his language effectively in a manner consistent with his own personal goals in life.

STUDENT CARD (Suggested Items)

Name ______________________________

Recognizes

1. Nouns
2. Verbs
3. Adjectives
4. Adverbs
5. Prepositions
6. Intensifiers
7. Connectors
8. Determiners

Recognizes the function of

1. Noun phrases
2. Verb phrases
3. Complements
4.
5.

Can manipulate "acceptable" informal English in Speech? in writing?

Specific weaknesses:

To be filled in by teacher

1. (Such as) Use of weak passive in composition
2. Use of inappropriate irregular verbs (such as. . . .)
3. Faulty parallelism in composition
4. Has trouble with spelling

During the conference and during everyday contacts with the student the teacher may use some of the following suggestions to evaluate the student in his oral and written language. The teacher is encouraged to make up his own material, as individual differences need to be taken into consideration.

— Use a short simple paragraph and ask students to identify the form-class words or have students identify form-classes in a piece of their own writing.

— Point to certain sentences on the board or in texts and ask students to identify the sentence pattern.

— Ask students to change a statement to a question.

— Ask students to change verb forms in a sentence.

— Ask students to verbalize an idea (such as, mowing the lawn, doing the dishes, the ideal date). Have him identify certain form classes and sentence patterns in his own speech (taped) or writing.

2. Diagnostic Tests

Following an analysis of the grammatical needs of students through conference, record keeping, and student responses to specific exercises--or preceding these methods—the teacher may give a diagnostic test. A sample of such a test appears in the Grade Ten Resource Bulletin the Unit "Your Grammar Is Showing Again" (p. 273 of the guide). Exercises and tests from language texts can also be used, but it is wise to select from texts a grade or two lower than the grade level at which you are teaching.

Relating Grammatical Information to Written Composition

Recognition of Structures in Pupil Writing

Example of drill:

a. His actions were nonconforming. We were impressed.
b. His nonconforming actions impressed us.
c. His actions impressed us because of their nonconformity.
d. The nonconformity of his actions impressed us.
e. He impressed us by acting in a nonconforming way.
f. He impressed us by his nonconforming actions.

Identify the underlined constructions. State any differences in meaning or emphasis that result from changes in placement or wording of constructions. Then write at least three more sentences expressing the ideas of the first example in ways that do not appear on the guide.

Manipulation of Structures

Examples of drill:

a. Change the underlined expression to an infinitive:
    (1) Swimming underwater can be a delight to the eye.
    (2) Seeing is believing.
    (3) That one can see at all is a miracle to the blind.

b. Change the underlined expression to an adjective:
    (1) Swimming underwater can be a delight.
    (2) The man who is honest is welcome at any time.

c. Place the emphasis on the underlined word by rewriting the sentence:
    (1) These people were somber, pale, and cold; yet they stood five abreast, waiting to see the solitary flag-draped coffin in the center of the Capitol rotunda.
    (2) Only a whirl of a skirt and a flash of an eye of the spinning senorita were visible.

d. Rewrite the following loosely constructed sentences according to directions:
    Eighteenth century writers believed that epic poetry was the greatest kind of poetry, and so they came to use the epic style more and more often and in so doing elevated to epic proportions subjects that would have been more suitably treated in a different genre.
    (Begin with a casual subordinate clause. Divide the main clauses into two sentences.)

e. Combine the following ideas in at least four different ways. State the ways you have done this and indicate which way you think is best.
    (1) Jonathan Swift was a famous eighteenth century satirist.
    (2) He wrote a biting satire, "A Modest Proposal."
    (3) In this work he suggests that the poor of Ireland sell their children.

(4) He made this suggestion because he wished to call attention to the terrible poverty in Ireland.

Revision

(Select for group revision a pupil's theme that illustrates the type of weakness the class is to work on. Number the sentences. Give the directions for revision of selected sentences. A sample excerpt follows:)

> (1) It was at this point in the procession that my disgust and anger overcame me. (2) The people and their lack of common courtesy disturbed me most. (3) I would venture to say that only half the men had respect enough for their dead president to remove their hats when the casket-bearing caisson passed. (4) Most of those same disrespectful people had their transistor radios blaring a "play-by-play" description of this calvalcade that was passing before them only about thirty feet before their eyes.

Directions:

a. Rewrite S.2 so that the "lack of common courtesy" occurs last. What construction did you use as the subject? Why?
b. Correct faulty coordination in S.2.
c. Rewrite S.3 so that you reduce the length of the sentence. Write a simple sentence. End the sentence with the phrase, "Casket-bearing caisson."
d. Condense S.4.

Revision and Evaluation (Individualized)

Directions: Rewrite every bracketed sentence at least two ways. Indicate which revision seems better in the context of your paragraph. In addition, suggest synonyms for underlined words or ways of avoiding their use altogether.

> Finally, one of the boys stepped forward. (He was relatively tall, about an inch taller than Leonard, with dark brown hair, which hadn't been combed recently.) While he pushed his way through the older boys, Leonard gathered the conclusion that he was evidently the leader of the band of boys. In a matter of seconds, he was standing and staring directly into Leonard's face. By this time, Leonard had become so confused that he could hardly speak. (The boy suggested that he become one of the gang by throwing a rock through the window of a neighborhood store. The boys didn't like the proprietor.) (Leonard felt that the gang was trying to test him because he was a newcomer and he wanted to get their acceptance but also didn't want to lose his parent's approval.)

Note to the teacher: In order to use this type of individualized revision as a follow-up to class work, decide before grading the papers on the weakness in diction or syntax that is to be considered. Select a theme for group revision. (See Exercise 3.) Then return each pupil's paper, with sentences similar to those used for class revision, bracketed for revision. Underlined words can be chosen to point up the function of certain parts of speech (the verb "to be," for example) or simply to individualize instruction in exact vocabulary.

Relating Grammatical Information to Interpretation Activities

In general, the techniques for applying grammatical information to interpretation would be similar to those for composition, except that instead of using examples or altering examples from student's own writing or from exercises that are in language texts or supplied by the teacher, the student would identify certain structures in literary materials, would in some cases try changing the word order or rewriting them in ways suggested by the teacher, would compare different versions of "saying the same thing" In poems where certain form classes such as verbs or nouns seem to carry the weight of the structure, students should be asked to identify these particular form clas words and relate them to the structure, tone, mood, or any other relevant element of the literature being considered.

Oral reading of both expository and literary materials also provides a way to strengthen the feel for word groupings unmarked by punctuation such as commas.

SPECIALIZED PROCEDURES

BUZZ GROUPS

Buzz groups are informal groups organized to discuss specific problems. When used at the right time and asked the right questions, buzz groups can often make a dull class interesting or a hostile class responsive.

Purposes for Buzz Groups:

--To prepare a class for a general discussion.
--To bring together and organize ideas at the conclusion of a discussion or study period.
--To get a quick reaction to a controversial issue.
--To give each student an opportunity to express his opinions.
--To work out problems or exercises together.

Procedure:

Teacher	Student
Before class: 1. Decides on the purpose of buzz groups and when they will be implemented. 2. Determines the organization of the groups: ·Designates number of students in group--any number from 3 to 6 can "buzz" effectively. ·Delegates responsibility. Each group needs a chairman to lead discussion and a recorder to record ideas for presentation to the entire class. ·Selects members of a group. Groups can be determined by seating patterns, talent, number cards, or alphabetical order. ·Limits time to keep students focused on the problem under discussion. Five to twenty minutes should be the limitations. It is better to allow too little time than too much. Time can be extended if task is not completed, or terminated early if majority of groups have finished.	1. Participates in group discussion. 2. Reports group ideas to class. 3. Summarizes class ideas. 4. Evaluates class reports. 5. Evaluates members of buzz group.
In classroom: 1. Gives groups purpose. 2. Assigns students to groups. 3. Provides materials if necessary. 4. Gives minimal time limits. 5. Vists each group briefly to give assistance as needed.	Teacher: Continued from column 1 6. Listens to group reports. 7. Has class summarize group reports. 8. Evaluates reports with class (cooperatively).

THE EXPERIENCE STORY

What the class can experience, they can describe; what they can describe, they can write; and what they can write, they can read. The experience story is a teaching technique which provides for the development and expression of reading and writing skills on a personal and meaningful level. It can be used with students of all ability levels and grade levels but is of special value to slow learners because it provides an opportunity for success in an activity often frustrated by failure.

Purposes:

--To develop students' skills in reading such as word attack skills.
--To increase students' skills in composing topic sentences, complete and varied sentences, capitalization and punctuation.
--To increase students' vocabulary.

Procedure:

Teacher	Student
1. Selects the experience for the group, such as a field trip, a film, reading a story, assembly.	1. Recalls the experience.
2. After the experience, holds a class discussion during which the class does the following: •Reviews the experience. •Uses the vocabulary to be used in writing the story. •Lists important points. •Sets up standards for the construction of the story.	2. Participates in class discussion.
3. Writes the story on the board or overhead as students contribute sentences.	3. Contributes sentences in composing the story.
4. Organizes the story using list of important points made earlier or following the chronological sequence.	4. Reads and helps to improve the story.
5. Has the story read, evaluated, and improved by the entire class.	

Variations:

--The "experience story" technique may be used to write original stories, summaries of answer problems, friendly or business letters, and directions for locating and constructing.
--As the basis of a language lesson the experiences story may be analyzed for grammatical structure.
--The experience story may be dittoed or mimeographed and used again later as the basis for a reading lesson.
--Experience stories may be exchanged with another class to create a greater audience and to provide greater variety of reading material.

GAMES IN THE CLASSROOM

Games in the classroom provide enjoyable and challenging alternative approaches to learning. Either commercial or teacher-produced games, when used at the appropriate times, increase pupils' options for learning concepts and skills. The game activity puts familiar material into a different format which leads to a variation of the teaching technique.

Purposes:

--To provide opportunities for review, reinforcement or remedial work.
--To motivate the study of new materials.
--To show how to apply a concept.
--To help students understand difficult concepts.

Procedure:

Teacher	Student
1. In teacher or student-devised games and in commercial games, gives large group instruction on the purposes and procedures involved in the use of the game in the classroom.	1. Accepts responsibility for learning and following all rules.
2. Devises a system of evaluation to insure that students achieve the purposes for the game.	2. When working in a team, remembers to play as team player and not as an individual.
3. Selects teams either by arbitrarily naming the members or by using a system of picking names out of a box. These alternatives will prevent embarrassment to pupils who are not popular with the rest of the class.	3. Asks the teacher or other designated person for a resolution of problems.
	4. Is responsible for the care and maintenance of all games. Notifies the teacher when any portion of the game is damaged or missing.

Variations:

--A game center can be set up in the classroom where students can go when they have completed their work satisfactorily.
--When doing learning stations, the final station can be a game station.
--The use of games during double periods or during the last period of the day, expecially with low ability sections, helps to break the monotony.
--Games are effective for review before a major test.
--Many TV games, such as "Hollywood Squares," "To Tell the Truth," and "Password" are easily adapted to classroom use.
--Students enjoy devising games as an independent project.

IMPROVISATION

Improvisation is spontaneously performed action, dialogue and/or characterization invented by a student group, an individual, or the whole class working together. As a teacher becomes more familiar with improvisational techniques, he will use them in an increasingly spontaneous manner.

Purposes:

- --To demonstrate understanding of characterizations after reading a literature selection.
- --To provide an ending for an open-ended story.
- --To provide motivation for the reading of literature.
- --To demonstrate different dialects and/or levels of usage.
- --To provide first-hand experiences as the basis for a written composition.
- --To identify factors influencing a particular character's moral choice.
- --To discover alternate solutions to a problem.

Procedure For First Purpose

Teacher	Student
1. Divides class into small groups.	1. Reads selection.
2. Distributes a duplicated narrative description (without dialogue) of a character in a situation.	2. Based on his own experience and knowledge, creates a monologue that he thinks the character would speak in the situation given.
3. Explains the purpose of the monologue which each student will create (e.g., to use a specific dialect, to show the motivation of the character, or to show the feelings of the character).	3. Mentally organizes and presents oral monologue for his own group.
4. Moves through the classroom to help students understand the narrative selection.	4. Participates in the class discussion that relates the improvisation to the main activity of the lesson.
5. After each student improvises for his own group, asks questions that relate the "improv" to the main activity of the lesson.	

Adaptations for the other purposes above depend on the creativity of the teacher and the students.

Variations:

- —Portions of literature may be selected, from which the students derive the specific characters, situation, setting, dialogue. Students in pairs or groups then create a new ending for the story, show the motivation for the characters, or demonstrate the characters' use of different dialects and/or levels of usage. This type of improvisation is more involved because the students must interact. The teacher must have the instructional objective, and therefore, the scene objective clearly in mind. The student must also understand the scene objective and be free to establish and develop the characters' objectives.
- —The most sophisticated form of improvisation which makes the greatest demands on the resources of the students is one in which the teacher gives each student

an individual objective for the character with a minimal suggestion of character and setting. The characters do not know each other's objectives.

[Example: 3 characters: Father, Mother, Son.
Father's objective: To get the son to agree to come into the family's garage business
Son's objective: To get the father to pay his tuition to art school
Mother's objective: To act as arbitrator and keep peace in the family]

Students must interact in this type of improvisation. Although they should be given time to think about their actions beforehand, this improvisational technique demands that students act and react with one another, providing dialogue and action to achieve their individual goals or objectives. This type of improvisation can be used for composing or interpreting.

When a character has achieved his objective, the teacher and class together summarize the character objectives in relation to the scene objectives. Whether the student has chosen the same character objectives as the teacher is irrelevant. By accepting the outcome of an improvisation, the teacher fosters the trust essential for this technique to work.

LEARNING STATIONS

Learning stations are the areas within the classroom used to supplement and expand the learning environment. They contain specific types of learning materials and resources aimed at a particular group of pupils and related to a given unit of study. The use of learning stations permits greater independence of pupils and provides pupils with more choices in the use of introductory, reinforcement, review, remedial, diagnostic, enrichment, and evaluative materials.

Purposes:

--To individualize instruction in the classroom.
--To provide for differences in achievement, competence and interest.
--To motivate pupils.
--To focus on specific learning skills.
--To develop sequential skills.
--To develop facts, concepts and skills.
--To use as an evaluative tool for both student and teacher.

Teacher's Preparation:

--Preparation for learning stations must take place far in advance of expected use. This preparation will include choosing theme, listing purposes, devising activities, making packets, gathering materials (both print and no-print), and selecting necessary equipment.
--Learning packets must be prepared; they should contain simple, clear directions for use of the items at the station and duplicated materials to be completed by the students. The packets are placed at each station and are arranged from the simple to complex.
--The packets should be related to a particular unit of study and geared to the ability level of the students.
--All the other necessary books, magazines, records, filmstrips, and other media and media equipment that the pupils will need must be at the stations.
--The format for using the station will depend upon purpose. A progressive procedure (students moving from station to station in a defined order) is the most frequently used.
--The station should allow for individual pacing and the progression to increasing levels of difficulty. Also, a system of self-evaluation should be incorporated.
--To allow for use of the room by other groups, the teacher should make the stations simple, compact, and easily rearranged.
--Depending on the physical facilities available and purpose for the learning stations, desks should be arranged to accommodate various groupings. One arrangement is a cluster of four or five desks at various locations around the classroom. A desk or table for the teacher is placed in the middle of the clusters. The student comes to the teacher's area for assistance and discussions.

Teacher	Student
1. Before introducing a class to learning stations, teaches the class the purposes for the stations, the procedures they must follow, and how to use equipment.	1. Works quietly or with a vocal level which will not disturb others when group activities are involved.
2. If necessary, introduces the concept of learning stations gradually so the students will have time to adjust to the independence and responsibility required in working at stations.	2. Asks for help when needed.
3. Periodically observes groups at work and offers assistance when needed.	3. Becomes familiar with operation and care of equipment.
	4. Follows all directions and completes the required assignments.
	5. Is responsible for reporting either in written or oral form.

Variations:

--Learning stations can be used for tutorial purposes.
--One or two stations can be used by small groups while the rest of the class works individually or as a large group.
--Stations can be used by those students who finish assignments ahead of the rest of the class.
--A single station can be designated for small group discussion.
--Learning stations can be used as centers of interest where students may go for a learning experience without being required to give a formal accounting.
--Color coding of materials in the packet can indicate to students which activities are required.
--A Learning Activities Package (LAP), a teacher-prepared program of study in package form through which the student proceeds at his own pace can be effectively utilized in a learning station situation.

- It is basically an individual approach to learning, although provisions for student interaction must be planned.
- It tells the students exactly and in understandable terms what they will learn, what they will do, and where all resources are located.
- It allows for student self-evaluation at frequent intervals.
- It should have labels that indicate required and optional activities.
- It usually provides for a diagnostic test and a post-test on the objectives.
- It can focus on a theme, a skill, a game, a subject, or any combination of these.
- It includes goals for affective behavior and measurements of affective behavior, although some of these measures may be subjective teacher evaluation.

PANEL DISCUSSIONS

Panel discussions are free exchanges of ideas that can be structured around a problem of composing, interpreting, or language. A group of three to eight students seeks solutions to a class concern. Because panel discussions are not directed toward predetermined ends, this type of activity contains many elements of the democratic decision-making process.

Purposes:

- —To explore problems by investigating the facts; e.g.:
  - ·To gain more detailed historical information that will improve understanding of the background and setting of a literary selection.
  - ·To explore the "real-life" characteristics of a prominent person to gain an insight into the creation of the public image that has been projected.
  - ·To discover how an author used factual information to create fictional literary works.
- —To formulate alternate ways to solve a problem; e.g.:
  - ·To examine a variety of alternates in solving a problem identified in a literary selection.
  - ·To prepare for reading a literary selection by considering possible solutions to problems confronted by characters in the selection.
  - ·To help clarify student viewpoints in preparation for a writing activity.
- —To increase understanding by explaining differing viewpoints: e.g.:
  - ·To present various viewpoints related to a value issue suggested in a literary selection.
  - ·To examine differing interpretations of the author's purpose or motives of characters.
  - ·To compare or contrast an author's viewpoint with the viewpoints of other authors.

Procedures for Formal Panel Discussions:

Teacher	Student
1. Assists in formulating a clear statement of the problem.	1. Helps formulate clear statement of the problem.
2. Organizes the panel by selecting a leader and assigning tasks to individual members.	2. Contributes to pool of information to determine which aspects of the problem must be considered.
3. Familiarizes students with procedures for conducting the discussion (introduction of speakers, summary of viewpoints, exchange of comments, additions, rebuttals, audience participation).	3. Helps formulate guide questions to be discussed.
4. Prepares members of the class to be effective audience participants.	4. Assumes responsibility for reading and research in area(s) of interest.
5. Guides class discussion in arriving at summary statements about the problem.	5. Reads extensively and takes notes.
6. Evaluates the performance of panel members in cooperation with the class.	6. Organizes notes with others on panel and individually to plan for an effective discussion.
	7. Responds to class comments and questions at close of presentation.

During the preparation for panel discussions, panel members may need to complete much of their work outside of the classroom (library, conference room). The teacher, meanwhile, continues the unit of study from which the content and the purposes of the panel discussions were taken.

Procedures for Informal Panel Discussions:

On informal panel discussion students and teachers are confronted with a less formal preparation of information and presentation. Students are asked to call more upon a current background of information about the problem under discussion (preconceived ideas, reading, viewing, and contacts with others).

Teacher	Student:
1. Identifies the problem to be discussed.	1. Organizes basic information and concepts about the problem to be discussed.
2. Selects members of the panel on the basis of student interest and their value to the panel, and appoints a panel leader.	2. Helps plan presentation during a brief preparation period.
3. Allows a brief preparation period.	3. Contributes ideas pertinent to the solution of the problem.
4. Guides summarization of ideas and their relationship to current study.	4. Responds to questions and ideas posed by members of the audience.

READER'S THEATRE

Reader's Theatre is the presentation of a literary script in which the interpreters use their voices and bodies to suggest the intellectual, emotional, and sensory experiences inherent in the literature. Performed by students in the classroom, it can make literature a living experience for the students. Any form of literature is adaptable for Reader's Theatre.

Purposes:

—To understand and enjoy a literary selection.
—To analyze a literary selection for meaning, tone, character relations, and structure.
—To develop speaking and listening skills.
—To develop audience participation skills.

Procedure:

Teacher	Student
1. Divides the class into small groups.	1. Under the leadership of the chairman and/or director, helps choose the dialogue, scene, sequence of events, or monologue to be adapted.
2. Determines who will be chairmen and/or directors.	2. Analyzes the scene, attending to meaning, tone, character analysis, rhythm
3. Assists groups in selecting portion(s) of literary selection to be adapted, carefully indicating time limits.	3. Helps choose the cast.
4. Gives the groups guidelines for adapting the material: elimination of narrative passages, character analysis, attention to meaning, tone, rhythm of passage.	4. Helps prepare any necessary introduction or links between incidents.
5. Moves around the room, assisting each group in choosing the cast, writing introductions or links between incidents, planning physical arrangements, considering addition of lights and/or music.	5. Helps plan physical arrangements (position of stools, easy-to-handle scripts). Helps select a focus in which actors relate to each other in the acting group or one in which they focus on a point in the room, an imaginary scene of action.
6. Assigns close silent reading to each involved reader.	6. Reads part silently.
7. Allows a specified limited time for rehearsal. Discusses the reason for each action and expression.	7. Rehearses the scene, attending to intonation, pause, and any gestures that will be used.
8. Arranges for presentations of scenes to the class, enforcing previously set time limits	8. Considers possible use of occasional light or music.
	9. Presents the scene to the class.

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